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ROMANCE  
OF  
JOURNALISM



# ROMANCE OF JOURNALISM

BY

RAJANI BANNERJEE



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nalism, especially daily paper Journalism have been discussed and elucidated with as much clarity and details as a small volume like this could permit

The last two chapters of the book relate to *Advertisement Writing* and *Typography* respectively. Good copy writing is rare in our country, it is an art which needs to be mastered with plenty of care and attention. I know many disappointed in Journalism proper turn to copy writing and end only in making a nasty mess of it. In order that copy writing may improve and keep pace with the art as practised abroad, we shall have to put first-rate trained men on the job.

Similarly, Typography is an important science as well as an art. I have touched upon some bare essentials only of the subject, and I know that working journalists will have to gather much more from experience.

I should like to remind readers that I do not intend to play the unenviable role of an authority in Journalism. Authoritarianism indicates orthodoxy and castigates changes and novelties as heresies. In Journalism as in nothing else, one has to keep the changes in mind. A Journalist more than anybody else will have to adapt himself to many changes, otherwise he may be found wanting. Thus information and other equipments which stood him in good stead ten years ago will not be enough to keep him going strong to-day.

My purpose in writing this book is to help the reader with a few words of friendly good counsel.

It is a guide mainly to those who are just entering upon their career, but a book of sermons, it certainly never was intended to be.

I do not believe that journalists are born, not made. Day to day training at the office of some first-rate journal along with extensive reading covering any and every subject in which the reading public may be interested, and their intelligent appreciation and assimilation will develop your power of expression and widen the scope of your knowledge. If you can add to these a third virtue, Inspiration, its effect on your productions cannot but be alchemic. Given inspiration along with a mastery over information and expression, it may be possible for a journalist to rise from the ephemeral to the universal. This book, however, deals only with those aspects of journalism which can be taught and learnt by a conscious process.

For success in Journalism one will have to put in many months and even years of hard work at the office of a well-reputed journal. This book explains the varieties of work a journalist may be called upon to perform, but knowledge of these processes and technicalities forms only part of one's equipments as a journalist must be up and doing along the lines suggested in this book.

The subjects that must form and develop the mind of a journalist and ultimately enable him to speak and write with precision as well as conviction, may, in the main, be summed up as follows :—

(a) *Psychology*, which deals with the intricacies of the human mind and nature;

(b) *Economics*, the laws of which operate the wheels of the chariot of human evolution,

(c) *History*, which by interpreting the past helps one understand the present,

(d) *Literature*, which acquaints the reader not only with the master minds who have built up culture and civilization by their slow and silent efforts, but enables him to pick up proper style and language

(e) *Typography*, this is as much a science as an art, and without some amount of practical training nobody can hope to learn in how many different ways the written word can be presented in print

The list is by no means exhaustive. Other subjects there be that may well claim to occupy the reading industry of a journalist. The best motto for him to follow, therefore, would be, "Read as you write and write as you read". The subjects you may have to cash in upon may be numberless, and mind's receptivity grows with reading and experience. Not that everything you read is worth remembering. If you try to carry all you read in the head, that will be sheer weariness of the flesh.

There is, of course, a border-line between what you should write and what you should not. In fact the art of pruning out extraneous elements that tend to make your writings long and boring is a great

art. All editors must learn how much to delete and how much to retain and where. While advocating restraint in the use of the pen I feel, however, that of reading it may justly be said, there is no end of it.

The book has been dedicated to the respected memory of my father, the late Mr. Nalini Mohan Bannerjee who was a pioneer in the field of commercial journalism in this country. Ever since his death four years ago the burden of carrying forward the work he had left unfinished, from perfection to perfection, has fallen on my humble shoulders. The beacon-light of his noble memory is there to help me make my way onwards, should at any time hesitation grip my mind and indecision cast its sickly pallor over my nervous footsteps.

R. M. Bannerjee.



## CHAPTER ONE

### PRELIMINARY REMARKS.

**I**T may interest readers to know that the University of Oxford, unlike other modern Universities, has disdainfully kept journalism out of its curriculum. It seems that to Oxford highbrows journalism is too frivolous an occupation ever to be taken seriously and as such one need not undergo training to become a journalist. This attitude, however, is just in tune with British Conservatism or for the matter of that the snobbery of an imperialist nation. It has never struck the Oxford authorities that journalism belongs to the domain of art and hence it requires a most ardent training, careful observation, and a thorough application of head and heart. Journalism as a matter of fact is nothing less than an artful expression



## ROMANCE OF JOURNALISM

of the humdrums of life. It is not the duty of a journalist simply to report what has happened, but it is imperative on his part to make his story interesting without being untruthful. It is not journalism to cater sensational news only, but to make the news sensational by bringing out the hidden thrill of the day-to-day happening. To do this the journalist must develop, firstly, that angle of vision, that attitude of mind which will make other minds react creatively every moment, and secondly, that power of language which immediately enkindles the imagination of the readers. But for all practical purposes one must never forget the fact that one must be truthful in one's reports and sincere in expressions. The journalist should never write what he would have rather liked to happen than what has actually occurred; it is not imagination that he should make use of in his reports but these should be cooked up with a little salt to turn the uninteresting into interesting, the dull into the bright and thus help to make the apparent a little more real. More about it will

be written later on in a subsequent Chapter. I have stated that journalism is an art; and most seriously I shall stick to it I sincerely believe that all successful journalists can be ranked with the biggest artists of modern times. The following lines, I hope, will explain the validity of this observation

**JOURNALISM AS AN ART.**

What, after all, is art as commonly understood, and who is an artist? Without entering into any hair-splitting academic jugglery about the definition of art and the connotation of an artist I shall refer to the common man's view. Art, as we all know, is something beautiful, something which is a creation of human effort and which gives delight to us, at least, for some moments. Whether art is eternal in nature or universal in its appeal is a controversial question and not to our interest. As a factor in everyday life we are satisfied with any production of artistic creativity which gives us pleasure, makes us happy and saves us from the grip of boredom.

## ROMANCE OF JOURNALISM

Such a work of art may be a good film, a refreshing radio talk, a bright story, a beautiful poem, or the "wit and humour" in the columns of a periodical. All these are in the nature of artistic production and to produce them it requires genuinely an artist's eye and a creative pen. Similarly if we want to make our reports and news-stories interesting enough to arrest immediate attention we must try to see things with an artist's eye and at the same time endeavour to make our pen really creative. But one cannot have the artist's eye unless there is the artist's mind behind it, and with mere grammar, without the flavour of life, the language of the pen will never be creative.

### JOURNALISM, A CONSCIOUS ART

These qualities, I vouchsafe, are within the reach of every man and woman to master if only there is the effort to attain them. Because these potentialities are hidden in every human frame, only a little effort will bring out those potentialities into purple bloom.

Throughout this book, I shall try to impart practical suggestions which, if sincerely followed, are sure to produce unexpected results. These suggestions are not merely theoretical generalisations divorced from all practical applications. On the contrary all the suggestions of rules and methods, contained in the volume, are the hard-won experience of many successful journalists of different countries. This accumulated knowledge of the past experiences of successful journalists should form an excellent basis as the starting point for the young and ambitious journalists of to-day. The experience of yesterday is the knowledge of to-day and to-morrow. With this knowledge at his command, any serious-minded man will be able to climb up the steps of success, and then again, in his turn, he will leave behind him his own experiences for succeeding generations to profit by.

## CHAPTER TWO

### JOURNALISM AS A CAREER.

WITH most of the educated people the selection of the right career is a trying problem. With the end of the student days, the robust optimism of the post-adolescent period and the cocksureness of the youth begin to melt away. Suspicion about the world around, a nervousness about the possibility of success get hold of the gradually maturing mind. As we look around we find struggle for existence is stiffening considerably every day, and selection of career is destined to be a very tough problem. All this may be a glaring commentary on the existing social system. But still it is a fact beyond any question a hard fact, though, it may be. But every problem has its own solution. And in solving the problem of starting a respectable career, and a paying occupation, Journalism has a say of its own. It is specially so when

the problem concerns the educated young people—who are intelligent, sincere and honest, and who do not like the so-called business abilities, viz shrewdness, knack of hoodwinking people, and other vulgarities which are invariably associated with all sorts of small trades

### POSSIBILITIES OF JOURNALISM.

In the western world—the profession of journalism has already attained the status of any other socially respectable profession. Now-a-days journalists enjoy equal status, with doctors, lawyers, attorneys, professors and others. A little reflection on the point will show the reason why definite social recognition has now been given to journalists—who were held in pity—if not in contempt—even fifty years back. Human society, as we all know, is most reluctant to hail newcomers in the society. Even within a society respectability is monopolised by the powers that be, and their associates, and their hand-maids. Thus lawyers and attorneys, bank-

ers and high officials forming the most useful and integral part of the capitalistic society—enjoy a stable social status. With the big bosses and the ruling forces—they are indispensable—and as such their respectability is unquestioned. Still now the average successful persons of these professions enjoy a greater respectability than the successful but small businessmen and trades people. Thus to be respectable a profession must be firstly, enormously useful to the society and secondly, the very nature of this usefulness must have an effective influence over the major economic and political powers of the society. Until and unless these two conditions are fulfilled—a profession however honourable in its own way will never attain to that social status—which every ambitious man and woman may look upon as desirable. Professions which are emerging as a result of newly-born social activities must satisfy these two conditions even more faithfully and vigorously than others already well-established. Once it is achieved—the

respectability is assured. A new value is then permanently added to the existing list of social sense of values. The social sense of values is always operating in a dynamic progressive way consciously or unconsciously—in determining the prestige, respectability and the dignity of a profession. The profession of journalism in the West has passed through many a troublesome and cloudy days, but now it has established its position in the society once for all.

Due to pressure on space it will not be possible for me to include about the history of journalism in the West within the compass of this book. Nor is it of much importance for our present purpose. For the present we shall discuss a little about the future possibilities of this profession here in India.

### **FUTURE OF JOURNALISM.**

Before we proceed to discuss the future of journalism in India let us briefly review its present condition. The growth and circulation of newspapers and periodicals of a country are invariably connected with the



growing political consciousness and the economic prosperity of the country. Though the history of newspapers in India covers nearly a period of hundred years its marked growth can be traced with the beginning of the political upheavals and the non-co-operation movement of Mahatma Gandhi. In fact, the real importance of newspapers and periodicals was realised by the reading public only when the wrath of the ruling class fell on the then newspapers. Before that period journalism in this country was preoccupied mainly with literary activities and so-called intellectual juggleries and hence the circulation was confined during those days to the leisurely class. Those papers never touched even the fringe of greater and vital social needs—so much so that these topics were treated as unworthy to be taken into the fold of journalistic activities. And this is why we find, that during those days the journalists, if we can call them by that name, were no other persons than the established authors, poets and literateurs. In fact, those people never thought

themselves to be journalists. They held themselves as, and in reality they were, scholars and intellectuals with a liberal national outlook and more or less a facile pen. But they had nothing common with the modern journalists.

To-day journalists are playing an altogether different role. Their activities are different from those of the authors, poets and philosophers. Their activities are intimately connected with the problems of the day to day life—or the great political, social or economic issues of the immediate present. Not the strange world of thought and philosophical abstraction, nor the lurid glories of Beauty and Joy Eternal such as adorn the literary creations of to-day and yesterday,—but the concrete reality of our day-to-day life and its vast and various social, political and economic problems come within the purview of journalism proper. In a sense it is utilitarian in its nature. To-day there is no shame in performing a job of great utilitarian value. It is no dishonour if your work is not going to live for ever provided it can help towards an effective solution

of life's difficulties even for the time being. Not only that—in ushering a new era, in building up a new and more humanitarian civilisation—journalists have a great role to play in the drama of life.

In spite of the staggering illiteracy the circulation of newspapers and periodicals has gone up in this country. Its influence in forming and shaping public opinion has been recognised beyond question. Its contribution in catering to the public with intelligent information, a wider and sympathetic world outlook, and interesting happenings all over the globe is immensely useful and important. With such a recognition by the society—the occupation of the journalists in India has already become respectable. And it has become paying too. In modern India a man with journalistic acumen is sure not to suffer from financial hardships. There is still now a real dearth of good journalists. The newspaper proprietors are continuously anxious to have men of better abilities and

## JOURNALISM AS A CAREER

powerful pens. The reading public is growing everyday and more newspapers are coming into existence. A competition among the rival papers and journals is making the position of the journalists more and more enviable. The prosperity in trade and business has made the capitalist turn to the business of Press and publications. The basis of the business in near future will be thoroughly organised, to make it modern and scientific.

## ROMANCE OF JOURNALISM

this new orientation of life and the civilisation of India To some extent, therefore, this profession will be honoured and paying Besides the fact that nature of the work is more or less pleasurable such a profession is always helpful in building up one's own potentialities

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## CHAPTER THREE

### PERSONALITY OF JOURNALISTS

#### HOW TO DEVELOP IT

**H**UMAN personality is a curious product of social consciousness, heredity, traits, personal habits and individual egos acting and reacting on one another. Every child is born with a personality and that personality takes shape firstly in accordance with his family environments, nature of education and then by experiences he begins to gather from the outside world. The different ages and different pursuits exert considerable influence on the human personality. That portion of human personality which is impressionable, (and continuously struggling for the happiness of the self—) is greatly influenced by the external conditions of society over which ordinary men like us have hardly any control. And the reactions thereof give shape to the human personality. Apparently it seems then, that we

have no control in shaping our own personalities. This is true only so far as the external conditions influence human personality. But there is another side of the story. It is our mind—the integral part of the human ego which inwardly reacts upon the external forces. Though we have no control over the external forces we can control our own minds and hence the personality can be developed to our own advantage to a considerable extent.

Now the question is what sort of personality should a journalist possess? In the background of the modern social life different sorts of personality are typically suitable for different sorts of occupations. If a modern Journalist develops the personality of the professor of antiquity he is sure to fail in his life in spite of the dignity and the integrity of his professorial demeanour. Then again, if he develops a personality that prefers loneliness and seeks solitude and loves nature more than men and their affairs—Journalism is surely not for him. To become a successful Journalist one must re-

member the following facts He must often repeat them to himself until he feels that he has become one with the ideas.

### PERSONAL EQUIPMENTS.

Firstly—a Journalist must have a pleasing personality. He must never try to maintain a lofty aloofness from the common run of people. But this is possible only when there is a thinking mind within him—which, in fact, makes him really a different person from the common run of humanity. But this difference he alone should feel and never those about whom he is thinking, writing and working continuously. How to develop this thinking mind? There is one very easy rule for the attainment of it. It is a common habit with us to jump to a conclusion as soon as we see or hear something And all immediate conclusions which are due to personal bias, cannot but be one-sided The effect is that one is at once moved by the force of the conclusion and invariably loses the natural balance To lose the



balance, you should remember, is a sin with the Journalists. So, the rule is—before you jump to a conclusion wait for a moment, think a while—think of both sides of the fact you hear or see. Thus the conclusion you will arrive at will be different from the one you were going to make. An unbiassed opinion about men and their affairs will make you pleasing to everybody you meet—however big or small. Men will open their hearts and will tell you stories—which you were probably searching about, and these will give out facts possibly very important for some of your writings. And this attitude will produce detachment which is so essential a pre-requisite for the journalistic career.

The second principle is, be sympathetic. This principle is almost the product of the first one. If one is successful with the first the second will automatically come to him. Practise it for fifteen days—and you will be astonished to find the miraculous results. The third principle is, get rid of shyness and develop the habit of liking all sorts of men and all sorts of

assemblies Though it sounds to be easier than the two foregoing principles—it is in reality more difficult to achieve About this I shall deal elaborately in the chapter on “how to become a good reporter” For the present it will be sufficient to say that there is one secret method through which it will not be very difficult to achieve the aims of this principle Whenever you are with men or in assemblies fix one idea in your mind that nobody is thinking about you nor have they any desire to do so All of them are preoccupied with their own thoughts and desires, and are not going to bother about the journalist’s presence or intentions This idea, once fixed, will make him easy in his movements, talks and dealings with others and thus will ensure an excellent opportunity to observe the public mind and their reactions almost unnoticed Is it not a very useful instrument to attain success in the profession of Journalism ? Yes, it is More about it in the fourth chapter

In this connection you should also remember that a journalist must have such a

personality which is self-controlled and never gets irritated. Even when he is to face irritating persons and trying circumstances—he must have absolute self-control and poise. Once you let loose your feelings—your chances are gone for ever. He is the most successful journalist who takes his job as a sport. Like a real sportsman he should not be overpowered by the fate of his game. Chances of victory or defeat should never be of great concern to him. The player who takes his sport with such an attitude, having the advantage of cooler nerves and brains, seldom faces a defeat.

---

## CHAPTER FOUR

### DIFFERENT ASPECTS OF JOURNALISM.

**A**S in every other profession journalism has its various different aspects. In the profession of law some are criminal lawyers, some are civil lawyers, some of them are dealing only with income-tax cases and so on. All of them are lawyers and have some knowledge about all the branches, but have specialised in one or two branches. The doctors, surgeons, dentists, heart-specialists, lungs-specialists and so on—all of them are medical men. Similarly in the profession of journalism also there are different branches and different jobs to perform.

### DIFFERENT BRANCHES.

Some fortunate few are editors. And the rest are sub-editors, news editors, column-writers, special contributors, reporters, feature-writers and so on. But all of them are journal-

## ROMANCE OF JOURNALISM

ists The modern age is the age of specialisation and a specialist in any branch of activities always enjoys the supreme advantage of his special and technical abilities So far as this specialisation is concerned journalism comes almost within the fold of science The feature-writer, the reporter, the news editor—each and every one of them has a special part to play And every specialised job has its own technicalities The product or the total effect of the different technical departments, working in co-ordination, may look like an artistic creation, but the process of the work and the way to achieve a blameless perfection is certainly scientific so far as it is technical in nature Throughout this book the present writer will try to deal with the different technical jobs as exhaustively as possible The combined activities of all these technical works resolve themselves into a first rate journalistic work But the respective workers must achieve both scientific precision and artistic perfection Then and then only, each individual journalist will be successful in his

career and the standard of journalism will be raised as a whole.

**COORDINATION BETWEEN DIFFERENT BRANCHES.**

Here it is necessary to add a few more words about the co-operation and co-ordination between the different branches of journalistic work. For example, apparently it may appear that to become a good reporter one need not know the job of the sub-editor whose work is to arrange the news-display or to write the captions of news. But these two apparently different works have very intimate co-relations. The sub-editor while arranging his news has to depend much on the report he receives and the fate of the reporter's report depends much on how much attention of the display-man it can attract. It is the same thing if the report comes directly from the news-agency. The greater the understanding between the reporter and the sub-editor, that is to say the more the co-ordination between report-making and news-display, the better is the quality of the newspaper. This is only one

of the examples of co-ordination What is true in this respect is also true in every other branch.

### NECESSITY OF SPECIALISATION.

It is undeniable that to become a successful journalist one must specialise in one or two of its branches But it is equally undeniable that he must have at least some working knowledge about the works and methods of the other branches This general knowledge is almost a step in acquiring a special knowledge in some of the branches Here this profession greatly differs from other professions A dentist can earn a lot of money and a solid respectability without knowing anything about the work of the T B Specialist or Gynecologist But a feature-writer can not afford to be ignorant about the work of a sub-editor or a sub-editor about the methods of report making Hence the conclusion is this, that you must specialise in one or two particular branches but you must have a good working knowledge about the other branches as well He who is more thorough

in his general knowledge is more accurate and more perfect in his special work. So specialisation in one branch at the cost of ignorance about other branches is never the motto of journalistic profession. Such a specialisation you should remember, will cause a discount and not a premium in the rate of success.

---



## CHAPTER FIVE

### HOW TO BECOME A GOOD REPORTER.

**I** should like to begin with the work of the reporter. Because news is obviously the basis of all news-papers and the reporter forms the basis of all the news agencies and works as the transmitter of all activities played on the stage of the world.

#### TWO FOLD FUNCTIONS OF REPORTERS

To speak in broad terms the reporter's function is two-fold in nature. Firstly, he is always hunting after news, gathering informations and then transmitting those to the press as he collects them. Next morning the world gets the news and sees them, almost invariably, with the reporter's eyes. So it is easy to realise what a burden of responsibility rests on the shoulder of the reporter. In dealing with this two-fold nature of work these two will be considered one by one and then the point of co-ordination will be stressed. Then again

## HOW TO BECOME A GOOD REPORTER

there are sub-divisions of activities under two main heads

Let us begin with the gathering collection of reports. This work is the main-stay of all newspaper journalism. It is quite well known that to get facts and figures is not at all difficult in modern times. There are so many news agencies and newspapers that one may even add a little contemptuously 'oh! so many of them'. But it does not occur to us that a good many reporters are working for these news-agencies which are working as middlemen between the reporters and the newspaper men. So ever we shall refer about the reporters we mean all sorts of reporters whether of news agencies or of the newspapers direct reporters, special correspondents engaged in investigating and collecting facts about special occurrences.

## HOW TO SUBDUCE NERVOUSNESS

One of the most important duties of a reporter is to meet and face

## ROMANCE OF JOURNALISM

important personalities comprises all the 'big' in different walks of life. With the beginners it is really a trying experience to meet these successful personalities most of whom have some sort of idiosyncrasies. With the average people the first feeling is that of a nervousness—a choking throat and a palpitating heart, and invariably the first impulse is to fly away by putting a sudden stop in the interview. If one succumbs to this nervousness the result is simply disastrous. The feeling which was at first trying to creep in and moving with slow space immediately overpowers him and obviously the reporter makes a failure of his job.

### HOW TO ACQUIRE CONFIDENCE

First of all you should know what gives rise to nervousness ending in confusion and a ridiculous situation. The outstanding figures of a nation have obviously been greater and stronger personalities than an ordinary reporter. It is too obvious to explain why a bigger personality will always overwhelm the smaller ones. It is simply in the nature of things

Then there are so many stories about these personalities which make them more mysterious than they actually are. It is really a difficult task to talk with them with perfect ease. But the reporter must learn the technique of meeting them habitually and behaving straightforwardly without being visibly affected by the superior personality of the 'biggs'.

### HOW TO ACT PROPERLY.

But how to do that? How to attain that self-composure even before a man of outstanding personality? Here is the clue.—

#### A

#### *Preparation for the Interview :*

1 Before you actually meet the person begin to think that you have already met him and have known some of his essential characteristics. It is not at all difficult to think like that. Because you must have read and heard a great many things about the person. It will be better if you can find a fellow-reporter and a friend who has already met the person you are going to meet now. Get as many facts as

possible out of that friend, think again and again about those facts. Then after some time you will find that the person is no more so much unfamiliar to you as you have thought in the beginning of this process. A little sincerity and a little bit of patience in this mental exercise will give very effective results.

2 For the beginner it is always advisable to rehearse the interview before it actually takes place. You should prepare questions beforehand and rehearse them in your own room. Imagine all the adverse attitudes that you may have to face. Face them bravely and prepare yourself for the worst situation that may befall. For example first put a question by which you want to get something out of that personality, and then imagine that he has suddenly lost his temper and has reacted most adversely. Your immediate reaction is nervousness. Try and try again not to feel nervous, as you are alone in your room you will easily regain your confidence. Then think out an expression which will immediately have

## HOW TO BECOME A GOOD REPORTER

a cooler effect on the person and will improve the situation. Imagine concrete cases and do not wander about in general terms. If you thus prepare yourself you will be astonished to find that the actual discussion has followed just the lines preconceived by you. If the aim of the interview is absolutely clear to you, if the questions and some of the answers of possible counter-questions are prepared beforehand the interview will be a tremendous success and report of the interview will be lively, convincing and interesting too. Even it may so happen that you will find out some such important informations which, when published in the newspapers next morning, will become the very talk of the day. You rise in the estimation of your fellow reporters and of the seniors. And no wonder your next may be a special mission

### B

#### *Actual Interview :*

The following are the suggestions regarding the actual interview.

3 Just when you enter the room do it with a smiling face and the smile will be returned to you Be careful to see that it is not merely an attempt at a smile but a real, genuine, sincere smile But you must also be careful not to overdo it

4 While placing your questions and receiving the answers look at the person directly with a straightforward look But never betray any sign of impertinence Try to look at his eyes, this will always give strength to you

5 In your conversations be direct and immediately come to the points without any beating about the bush.

6 Occasionally put in one or two intelligent remarks which will please him and make him think that you have the brain to appreciate him Remember that a genuine appreciation can please the most difficult man in the world

7 Do not overstay Get up with sincere thanks as soon as the work is over The busy man is always pleased with such a considerate

reporter If you get up even before he thinks that you should leave now, he will like it all the more The feeling that he has been pleased with you will be registered in his eyes That is the right moment to seek a favour—a favour of another interview when he has the time for it Possibly it will be granted to you A less ceremonial interview in leisurely mood is more valuable from the reporter's point of view Because during an unceremonial interview in a leisurely mood these 'bigs' are not so much on their guard There they become friendly, to some extent intimate and will give out interesting facts and stories about themselves and others which are very important from the journalistic point of view

### QUESTIONS THAT INTEREST THE READERS.

Here something must be said about the nature of questions the reporter should ask It depends apart from the mood of the man on a number of other things. It depends mainly on the nature of the topic about which he has come to gather certain facts It also



depends to a great extent on the interest of the readers who are interested about it. Then again there are some sections of the general public who are interested more about the men than their affairs and there are others who are interested more in the general affairs than those who are handling them. Thus a reporter must very carefully select his questions and try to guide his conversations according to the problem he is investigating and according to the interest of the public for whom he is to cater the news and the information. He must learn to differentiate his nature of interest from that of the people who are not journalists but readers. For example some questions of academic or of limited interest may have a great interest for the journalist. And thus if he passes his allotted time in talking and learning about things he likes, he is a bad reporter and will bore his readers by his reports which are absolutely uninteresting to them.

### CLASSIFICATION OF READERS

In this connection the general experience of the seasoned reporters has some valuable

suggestions for the young and the ambitious to cash in upon.

1 Generally most of the readers are interested to know something about the human sides and normal or ordinary activities of the extraordinary persons

2 People always appreciate the little jokes made by the outstanding persons. So a veteran journalist loses no opportunity to say something on which the 'big' will crack some joke

3 When in the political field a great and vital decision is going to be taken—it always interests the public to know the reactions of the oppositionists if, of course, this opposition is advanced by men of outstanding abilities and personalities

4 It also interests the people to know the opinions of the great men about things and affairs which have attained a great popularity at the moment

5 The reporter should never miss the idiosyncrasies of the persons with whom he

## HOW TO BECOME A GOOD REPORTER

seeks an interview, though during the interview those idiosyncrasies may give him troubles and make him feel uneasy

6 Lastly—the readers without any exception are generally amused to hear about the plights of the journalists at the hands of the ‘big’—it is more so when the description of the plight is given by the very journalist, who has suffered. So sometimes some embarrassment should not depress the reporter. On the contrary if he has a little sense of humour—this very embarrassment will form the material of a most interesting report. The reporter who can write about his own plights, it must be admitted, has a cooler nerve and superior intelligence

## HOW TO REPORT ABOUT MEETINGS AND CONFERENCES

Before we proceed to describe the technique of making reports—we shall devote a few pages on reporter's duties in assemblies, societies and such other gatherings. In the first part of this chapter we have seen what

the reporters should do in meeting the personalities in order to make lively and interesting reports. Here our duty will be to guide an inexperienced reporter through the meetings, assemblies and other day-to-day affairs of life. In this part of the chapter we will give some suggestions about the technique of writing the reports along with some specimens of good reports. For the present our purpose is to help the newcomers to learn the art of collecting materials for reports. In the first portion they have seen one important way of gathering materials for their reports. And now we propose to refer to some equally important fields for the collection of such materials.

Of all the things about which reports must be made and published, meetings, assemblies, conferences, different sorts of social gatherings form a most important category. But unfortunately for the readers most of such reports are dull, uninteresting and mechanical. Those reports, apart from their news value, have hardly any other appeal to the readers.

## HOW TO BECOME A GOOD REPORTER

Due to such conventional and mechanical report-makings the sub-editors or the display-men very often fail to give alluring captions and proper sub-headings. For the dullness of such published reports, the reporters are primarily responsible. In the following lines I shall make an attempt to show how these reports can be improved to a considerable extent, making them interesting and more attractive.

### HOW TO MAKE REPORTS INTERESTING

What a man writes is nothing but an expression of what he sees or hears and how he does that. So the character of a report will depend simply on the reporter's way of looking at things. If he can find out something interesting even from the monotonous and routine like procedure of long-drawn meetings and assemblies, his report will be more interesting than that of those who will miss that interesting thing. This ability to see things more accurately is easy to develop if only one is a little more attentive and painstaking.

## HOW TO BECOME A GOOD REPORTER

### HUMAN TOUCHES

But only attentiveness is not enough to make a report really interesting. Very often a reporter may be entrusted to make a report about a meeting which during its entire deliberation does not offer a single interesting incident. An interesting incident does not, of course, necessarily mean jokes, funs or something humorous. It will be silly to attempt to discover jokes or humours out of every gathering. That is an absurdity. What is necessary is a little relief, a momentary diversion, a passing humorous touch, a refreshing comment on, say, the principal speaker, and things like that. To do this is really difficult.

### THE ART OF TURNING THE HUMDRUMS OF LIFE INTO INTERESTING INCIDENTS

The following two concrete suggestions may be made for the reporter to cash in upon to enable him to develop this ability of finding out interesting things out of the apparently uninteresting incidents :—

(1) Maintain a detached attitude. Always remember that you do not form part of the

assembly nor belong to the group of the audience or the spectators. Your duty is to observe both the speaker and the audience--both the dais and the auditorium, you are to report both about the speakers and the audience, the contents of the speech as well as its effect on the audience. You must be always on your guard not to be carried away by the emotion of the speaker. Maintain this detachment and you will discover many things which will help you prepare your reports in an interesting manner.

(2) To become a successful reporter the journalist will have to develop a special attitude of mind—a different angle of vision. What is that attitude and that angle of vision? It is not wise nor is it desirable to lay down a general rule for this. Only this much can be said that a reporter must have a more penetrating eye than the average man or woman possesses. At the end of this chapter some specimen reports will be given to illustrate the significance of such an attitude of mind.

## HOW TO BECOME A GOOD REPORTER

### REPORTING DAY-TO-DAY OCCURRENCES

Before we come to these specimen reports a few words more must be said about the day-to-day occurrences and reports thereof. In the columns of a newspaper these have their respective places. Beginning with the momentous political decisions of the day it will contain even a street accident, an incident of burglary along with the news of the third divorce of a popular film artist or the news of an unexpected marriage of an old minister with a young and beautiful Kashmiri girl.

### THE ART OF PICK AND CHOOSE

Thus a news-reporter who in other words is a news-hunter must exercise sound judgment while choosing and picking up his materials from the quarters of aristocratic dwellings or from a running vehicle. He must be all alert and always keep his mind fresh and ready to receive impressions. The selection of right materials forms the most important basis in the duty of report making. The right judgment which means ability to discriminate



between one thing and another in a sensible and judicious manner is the essential prerequisite for success in journalism. For example, a reporter with a balanced mind will possibly devote more space on a street accident than a social gathering of the elites, if he thinks that the former has more interesting news-value. He will make a longer story out of an unknown man's strange experience and make a shorter report about an intellectual's lecture on a more or less common topic. It is a painful fact that this power of discrimination between news and news is conspicuous by its absence in the field of Indian journalism. We thus very often find a lengthy report about a leader's illness or the marriage of his sons and daughters but almost a passing note on the strange experiences of an unknown man who has recently returned from a far-off and less-talked-of land. Then again very often we find tiresome details about an unimportant political meeting or an assembly and no more than a casual reference about the inter-

university debate presided over by so and so which could have made a very interesting feature of the day's news

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## CHAPTER SIX

### NEWSPAPER OFFICE AT WORK.

**T**HE newspaper office though it includes the reporter's room will be described here without any reference to that department, because it will mean an unnecessary repetition of what has already been said. It will suffice to remember here that the reports of the reporters form the basic materials upon which the structure of the paper is artistically built by the continuous efforts of the sub-editors, the news-editors, the layout men and others. All about the report-taking and report-writing have been elaborately dealt with in the previous section. No pain has been spared to make it genuinely useful for the beginners. Before the reader proceeds with this chapter it will be advisable for him to read the last part of the preceding chapter, that is, the portion where the art and

technique of writing the report has been dealt with. An intending journalist should always remember the intimate and inseparable correlation between the different departments of a newspaper. With this fact in their minds they should go through the following pages with a little more attention, otherwise they may miss some connecting links and the labour of reading this chapter will be useless. Though this is a different chapter, it is yet a continuation of the previous one. Very often reference about the things in the previous pages will be made here. And the reader who has not read those pages with sufficient care will not gather a good harvest from this. With this caution let us return to our work.

On the shoulders of the sub-editors rests the burden of specialisation as well as the work of co-ordination. It greatly depends on the sub-editors what form the newspaper will take, shabby or gay, interesting or dull. A sub-editor must specialise in his particular department as well as see that the general level of production be up to the mark. Of course no sub-editor can carry out such a huge task all alone. There must be so many of them working in close collaboration and with a perfect understanding between themselves. But it is imperative that all of them must be thoroughly conversant with the varied aspects of their work. Sub-editors have to put in two types of work: firstly, work of a specialised nature, secondly, co-ordination on which the fine result depends.

### **SPECIALISED DUTY OF SUB-EDITORS**

1. Sub-editors of a daily newspaper form that group of active workers upon whom depend the nature, quality and the standard of news catering. That is why only a specialised

knowledge can create a successful sub-editor. The sub-editors break the news to the readers; so they must know the subtle art of 'breathing' a news whether sensational, interesting or just ordinary. They will write the captions, the most difficult task in the department of news editing, this, of course, they generally do under the guidance of the news-editor. The sub-editors will, as they think proper, enlarge the story of a report, or curtail it. It is upon them to decide what place and position will be given to the different news in the different news sections. This is done according to the news value of the reports, according to the class of readers for whom the paper caters and the general policy to which it is wedded. The news-display is again intimately connected with the get-up and general make-up of the paper, on it depends considerably the attractiveness and gaiety of the paper. Now, I shall take up one by one all the specialised jobs of the sub-editors and propose to deal with them in details. My close associa-

tions with many reputed veterans in the line and my experience with the newcomers who tumble at every step prompts me to put down systematically in record the knowledge of the former for the benefit of the latter

### ART OF WRITING THE CAPTION

How to write a caption ? This can be best explained by giving good specimens At first I shall give some specimens explaining how and why in each individual case such captions have turned out to be so effective

Let us take an incident that took place in a mofussil town a few years back It was almost an ordinary case of burglary though it had some novelty about it A buiglar who was an old veteran in the profession found out a new device for carrying out his nefarious and mischievous activities Being fed up with persistent police vigilance he hit upon a new device to hoodwink both the police and the victim he decided to rob He wrote a letter to a rich but not an educated citizen of the town that he would come

and steal the valuables of the householder in two-days' time. This warning, it was added, was just an expression of the brave nature and straight-forward dealing of the burglar, menacingly so called. The householder was naturally nervous and immediately informed the police. It was just what the old culprit had expected. A few minutes after the information was sent, two well-dressed persons came to the house in a car. They met the householder and showed him their identity card of the detective department. The householder somewhat relieved by their arrival thanked them for the prompt action of the Government. The two gentlemen asked him not to be nervous and added that though this daring burglar had thrice escaped from their hands, this time they would surely arrest him. The nervous householder was completely upset by this information about the ability of these two gentlemen. He became feverishly anxious to save his valuables and sought their advice. After some deliberations the two gentlemen very unwilling-



ly arrived at a conclusion. The householder immediately accepted the decision but the gentlemen repeatedly declared it to be absolutely unnecessary and appeared to be a little cross though they agreed to act according to the decision. Now, the decision was that some of the most valuable jewelleries would be taken and kept in the police custody. Once again the detective officers took prompt action. The jewelleries were brought and put in the hands of the officers, who took them away. One of the sons of the house-holder accompanied them. Now, the rest is easy. In the car there were three men (two men and the driver) on one side and only one (the unfortunate son) on the other. So the end of the story you can well understand.

Now, what do you think will be a proper caption for such a story? Try to think out before you read the next few lines and then compare that with the caption you will find here. I shall offer a few captions and explain their respective worth. The sub-editor who does not exert himself or the one whose

imagination does not work quickly will write any of the following captions or something, similar to these .—

A Novel Burglary or, A Sensational Case of Burglary

Or A Peculiar Theft, etc

Of these three only the second one is a near approach to the mark And the other two are just ordinary If you carefully read the newspaper, you will find that most of the captions resemble these Only a few captions on the front page and bearing news of some political significance are really good And the rest are the product of bad workmanship. It is a common experience with us that most of the days when there are no sensational or important political activities in the country, the paper seems to be dull and uninteresting We read the captions of the first page and do not feel much interested to go through the columns immediately. In search of news we turn over one page after another and at last light a cigarette to recover the disappointment It is the art of the sub-editorial work to inject a

news-value even into the ordinary happenings. A simple arresting caption and a smart handling of a story will turn out the newspaper columns gay and interesting. Now the story, we have stated, carries with it genuinely interesting news-value. A good sub-editor will make the story more interesting than it really is and a bad sub-editor will present the story as an ordinary story—losing thereby much of its interest the report originally carried with it. You have seen that those three captions are not at all impressive, though leniently judged they are quite correct, because they have somehow or other registered the theme of the incident. But a fastidious examiner will in no case give them more than pass-marks. First class Journalism can never be achieved with only pass marks. So we must learn to improve upon them. Let us see then, how that improvement is possible. Read that story once again but do it quickly. What is the main point in the story or rather what is the substance of it? This simply

is a case of successful burglary. But a simple case of burglary can not have much news-value. Then, what is the special news-value of this incident? The news-value, obviously, lies in the method the burglar has adopted. So the caption must contain the substance of the theme as well as the special news-value. All the three captions given above somehow satisfy these two conditions—but very badly, rather inadequately. This inadequacy lies in their failure to give a hint about the method of the burglary which is the only point of interest in the story. A caption must suggest this—otherwise it can not be called a really good caption. Examine the following captions carefully:—

Detectives Turn Out Thieves, or,  
Burglary by the Secret Service? or  
Burglars Become Detectives

These three, unlike the former captions, are unemotional, and so can arouse a real inquisitiveness in the hearts of the readers. They contain the cream of the whole story as well as suggest and throw a light on the main

point of interest in the news value of the incident. This is why these are the better examples than the former ones. It is not very difficult to achieve this success. When common-sense is added to the sincerity of purpose—such a result can be obtained at once. A shrewd observer of the public mind the sub-editor must know and feed the whims of the public mind and their longings are the first things to be reckoned with. Sub-editors must remember this before he writes the first word in the caption of the news. Only a hard practice accompanied by alertness of mind will make the sub-editor an accurate creator of captions.

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CHAPTER SEVEN

**NEWS EDITING.**

**N**EWs editing, though primarily a duty of the news-editors, is actually done by the sub-editors working under the direction of the news-editor. The duty of the news-editor is very important in the organisation of the newspaper office. The news-editor, according to the policy of the paper, lays down the general principles which all the news editing must conform to; he outlines in a word, the general policy of the news-editing. It is he who decides what class of news will go to what places of prominence and importance; what class of news should be allotted more space than others and so on. From the news before his table his first duty is to pick and choose news. Though he does not do it personally, yet he is ultimately responsible for it. The sub-editors work on his advice and circulars and in different cases approach him for his decisions.

## ROMANCE OF JOURNALISM

### NEWS-VALUE OF THE REPORT

News-editing means the making up of the stories from the reports received and then putting them in the different columns of the paper according to their respective news-values. Now news-value is a relative term. Though there is an ultimate common factor in the conception of news-value, it is different with different classes and interests. Apart from the news-value of some general and common interest the news-value of the stories, incidents, and political activities depends on (1) the policy of the paper, (2) on the class of the readers for whom the paper caters the news, (3) on the effect—political, economic or social—that those activities will produce.

### MAKE-UP OF THE COLUMNS.

This allotment of the space has another important aspect in bringing out a daily newspaper. The news-display, we have seen, is done according to the respective importance of the news, which again is judged by certain other factors. But while displaying the news

the sub-editor must be all aware about the effect of this news-display on the general make-up of the columns. The beauty and attractiveness of the paper depends much on the make-up of the columns. And the general make-up of the columns is, it is obvious, inseparably connected with the form of news-display.

### HANDLING REPORTS.

Now we come to the actual handling of the reports and the other news-materials from which the sub-editors build up the entire body of the newspaper. Out of these materials the sub-editor will make out his stories. The word "story," you should remember, is used in this book in a technical sense. The "story" in the newspaper office generally means the reports, informations and news in a presentable form. The report of the illustration we have seen when given the appropriate shape and form will make the "Story" ready for the press. Every day the sub-editor coming to the office will find huge piling up of reports kept ready for him on his editorial desk. As



soon as he touches those reports his work begins. He keeps to the general direction of the news editor and plunges headlong into his work. He must write quickly and arrive at quick decisions. Whenever he works he must be quick but without any serious lapses.

Let us sit down with the sub-editor at his desk and see how he works. He takes up a report and quickly glances over it marking with his blue pencil the essential portion. Then he thinks for a moment. If he thinks that the report is lengthy, he will cut it short and add a line or two to give a roundness to the shape. If, again, he thinks it to be too short or finds that the report or the news can be made more interesting he will add a few lines to it. He will write appropriate captions, and add sub-headings for the further elucidation and the attractiveness of the caption.

#### **RELATION BETWEEN CAPTIONS AND SUB-HEADINGS**

Sometimes we find in the Indian newspapers that the sub-headings give a different picture from that of the caption, and inci-

dently it may be mentioned that actual news offer a still different one. This is readily annoying to the readers and sometimes this discrepancy reaches a ridiculous extreme in the hands of careless and undisciplined sub-editors. So, in writing the sub-headings a journalist must stick to the following rules unhesitatingly —

- 1 Sub-headings should always be more explicit than the captions—throwing more light on the contents of the news.
- 2 The sub-headings should, in no case, leave any chance to readers to be misdirected by ambiguous sense
- 3 The sub-headings must never give a different picture from that of the captions

story But his special training is to discover the real news-value out of a badly prepared report and to present that story to the readers in an intelligible and interesting way

For the present, these four rules will suffice The reader will be able to gather more facts on the technical aspects of the work in the chapter on "*How to improve your Language*" That chapter will include an elaborate discussion and important suggestion about the way one should improve language and the power of the pen

### THE PAGE MAKE UP

Hardly any notice is given to the page matter of a newspaper in this country It is only very recently that some such care is being taken to improve this side of journalistic activities Along with other news, views and information, advertisement insertions consume a considerable space of a daily newspaper In the make-up of the columns and the consequent

attractiveness of it the advertisements and their lay-outs have serious effects. Then again in displaying the news, in writing the captions and sub-headings, different types of different diameters are used according to the values attached to each of these news, informations, etc. Now, if the sub-editors fail to visualise the entire page make-up before it is actually done, he will never be a successful man at least in this branch of journalism. For, unless he can do it, practical difficulties will creep in every moment.

Displays of different types are necessary according to the importance of the caption, of sub-headings and also of the news. For example, one caption is made up in bold letter extending over two columns of a page because the news has some real importance or political significance. If another news of much less importance and composed in smaller types (its captions being of the same type as the sub-headings of the former news)—is set up in the same column, the page make-up will be bad and eyes of the readers will be

strained; and the general effect of the display will be marred

### HOW TO BE A GOOD MAKE-UP MAN

In this connection no general rule (as to how to do it) can be framed because the training of the eye is possible by and through long-continued practical experience. The following points may be attended to if one wishes to perform this work successfully —

- 1 He must have an artistic sense. Nothing specialised is required but only balance and sense of proportion.
- 2 He must have the knack to visualise a thing before he actually does or sees the thing
- 3 He must also possess the following technical knowledge connected with the press —
  - (a) The different types used in the press and the space consumed by different types

- (b) The display types and different combinations of the display types
- (c) How many words will make one sentence
- (d) The sub-headings must be complementary to the captions

**WHEN CAPTIONS AND SUB-HEADINGS ARE IN CONFLICT.**

In the zeal for writing a good caption one may go far away from the actual point in the case. By coming to his senses he will try to recover the deficiency by writing a sub-heading as big as a full and complete sentence. The result is incoherence. After writing a brilliantly worded caption though absolutely irrelevant for that particular news, it is difficult for one to dismiss the caption and write a new one. He feels pained in the heart. This is silly but actual experience has proved it to be true. But one must rise above the fancy for a caption which though brilliantly worded is yet unfortunately irrelevant for the purpose in view. Thus the

sub-heading very often acts as a check on the "travelling away" of the caption. So, comes the fifth rule that in all the cases of conflicts between the "caption" and the "sub-heading"—it is always better to write new ones than to try an improvement on the existing ones

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## CHAPTER EIGHT

### POLITICAL "BELIEF" OF JOURNALISTS.

AS most of the journalists come from the educated section of the middle class or the lower middle class it is only natural that they will hold to some political convictions. It does not necessarily imply that they will belong to a particular political party or pay allegiance to it. But their ideas, their reasons, their day-to-day mental reactions, and all their surmisings and conclusions are enormously coloured and influenced by their respective political conviction. Another result of holding to a particular faith or paying allegiance to a particular party sometimes makes the position of the journalist in question really difficult. According to his faith or allegiance he will hold some leaders of the nation with greater love and respect than perhaps what they actually deserve, and at the same time he is not prepared to pay even the due to a leader of



equal worth but of a rival party. This also, is sure to create troubles in the every-day work of a journalist

### POLITICAL CREEDS DISAGREE WITH JOURNALISTIC CAREER

One may ask why should a political conviction stand in the way of a journalistic career. If the doctors, lawyers and merchants can pursue their profession successfully inspite of their devoted political faith or convictions, why not journalists? When a Communist leader suffers from a serious illness, will he hesitate to call for the most reactionary but the best doctor of the locality? Will a prominent person of the Liberal party faced with a difficult law-suit ever hesitate to engage a reputed lawyer simply because the latter belongs to the Conservative party and publicly denounces the Liberals? No, certainly not! That is never the case. The foregoing arguments appear quite convincing. They are really good analogies. But we should not forget that analogies however brilliant and

apparently convincing are no logic. They are more emotional in their nature than they are logical.

The problem of the journalist having a political conviction is too difficult to be explained away by emotional outburst of analogy. In the following pages I shall try to make a general discussion about the political belief of the journalist, its effects on his works and the course one should try to follow, though nothing about that course can be stated categorically. But some practical suggestions may be given which have already proved helpful to the bewildered workers of the press.

**LEAD YOUR READERS TO YOUR CONCLUSIONS  
BY SOUND ARGUMENTS.**

It is difficult for an educated mind not to have any political ideal—a conception about a better state of affairs. Nor is that undesirable from any point of view. Man is by nature, as we all know, a political animal. And journalists, due to their peculiar profession, are more so. Here lies the crux of the problem.

Journalists as a class are more well informed than the ordinary average people. All well-informed people are the fittest persons to draw conclusions about men and affairs. Thus all journalists carry with them in their opinion a strength of conviction which can easily unarm their opponents. When a man is defeated in arguments he does not take it easily as he feels that his vanity has been injured. Such a thing, of course, happens only in actual conversations or in argument-wrestling. A reader does not feel offended if the stuff he reads are based on more solid arguments than he himself could offer, but even in this case the author must not be pretentious. If the writer exhibits his knowledge and learning in the vein of superiority complex, he will fail in the purpose of winning his case. But if he is sympathetic towards his less-informed readers and injects his knowledge into the article he writes almost in an unperceived manner, the readers will be automatically drawn to his own conclusions. It is always wise for the journalist not to force his opinions or conclusions on the readers' minds. Such an

attempt will always fail. It is wise to mould the mind in an unperceived way. He must arrange his logic and arguments in such a systematic way and under the garb of such facts and incidents that will lead the readers to a certain definite conclusion. And this conclusion, being reached through his own arguments and logic, will be obviously the conclusion of the writer himself. Thus the secret lies in suggesting or making hints towards a conclusion but not in stating it. So, the first rule you should remember is this —

*Do not force your conclusions on Readers' Mind*

Do not try to force the readers to your conclusion. Let them have it in their own way. But put the facts before them and make a subtle analysis (without allowing them to feel that you are doing so) according to your own reason and conviction. And you will achieve your purpose.

#### **HOW TO HANDLE UNCONGENIAL REPORTS.**

Still there are some other aspects of this question. What should a journalist do when he

is to report something which he does not like or which will affect adversely the party to which he belongs or with which he sympathises. The same difficulty the sub-editors are to face every day. They are always receiving reports which they do not like and they are to write 'stories' out of them. They may feel that to give publicity to such reports is the last thing that they will like to do. These are the trials of journalistic career. These are the occasions which will reveal the metal the journalist is made of. Though we know that in modern times the reporters and sub-editors or the news-editors who are in charge of the actual working do not decide the policy of the paper, they are to act according to some general policy which comes to them through the circulars of the editor or the news-editor. Still they enjoy wide freedom to act according to their own will and intelligence. Such freedom can never be denied to the men who are actually working on the spot, if of course, that freedom is not misused in the form of licence. The editor cannot demand that his subs will suspend the

work of their brain while serving under his direction That is an absurdity And as such the columns, features and news display are sure to be coloured by the opinions held by the journalists at work though held in check within the four-walls of general policy of the paper

### NEVER BE AFRAID OF NEWS.

Now, when the journalists at work disapprove or dislike certain reports, stories or speeches, what should they do ? Should they behave in a step-motherly fashion or make distortions here and there by constructing the meaning of some words and sentences? Most certainly not Such an attempt is simply childish. Be dispassionate to the news While catering the news only, you should try to mix your emotions as little as you can and if possible not at all Distortion of news on account of political differences of opinion, or things like that, is a bad practice to go upon Nor can it serve any purpose. This does not imply that the newspaper will not flash news which it appreciates Most certainly it will.

But at the same time it will be improper to suppress news which is uncomfortable for it or which it strongly dislikes. As a rule all newspapers have accepted and are bound to accept such a policy. Otherwise the very name of it would have been a misnomer. Let us take one example. Can a paper supporting the Conservatives ever dream of suppressing the name of some candidates of the Labour party who have won by defeating the Conservatives in the General Election ? This is simply preposterous. Even it is unthinkable to publish the names of the successful candidates in an unimportant corner of an unimportant column. Now if a newspaper is to follow this principle logically it must never discriminate between news of equal public importance in spite of its feelings, emotions, likes and dislikes. A journalist should never be afraid of news. He must have the courage to face them bravely, dispassionately and in a calm and disinterested manner. He should not think that if he hides important news (which is unpalatable for him) in an unimportant corner, this news will

fail to come into prominence. There are the contemporaries and the rivals too. Further the inclusion of an important news in an unimportant corner will draw more attention and attract more notice and may even become a talk of its own readers.

**DO NOT FLASH REPORT OF SMALL NEWS-VALUE.**

Similarly an incident of little news-value should not be prominently flashed simply because it is palatable or of more value to a particular newspaper man. It will look like a bearer wearing the master's uniform and smoking his pipe. The master's uniform and pipe cannot add to the dignity of the bearer. On the contrary, in his attempt to make himself dignified and honourable, the poor bearer will make himself more ridiculous and ignoble than he actually is.

Similarly you cannot deceive the public and achieve your political end by flashing a report of small news-value on the front page with a banner headline. Its very conspicuousness will make it ridiculous and readers will be justi-



fied if they question the sanity of the editorial staff and of the management While if that news is given its proper place along with other news of like importance but with a comparatively smaller caption and sub-headings, the news is sure to serve its purpose and possibly more effectively than is expected

**HOW TO PLUMB THE MIND OF THE  
PERSON INTERVIEWED**

In this context the reader must not miss one very important point

Whenever a journalist goes in for an interview he must in no case betray his political ideas He must be very tactful in all his conversations regarding political questions of the day He must also receive all the answers quietly without being in the least disturbed by the nature of the answers or the remarks of the persons he has met Even mentally he must not be affected If he is affected within, it is only natural that he will betray his feelings somehow or other He must take all the answers which he likes and which he does not like in the same

mood and manner. If he fails to do so, he will never get the speaker at his heart. It is the last and the special duty of a journalist who wants to specialise in this branch of journalistic work to get those things out of a personality which he has not said publicly. Here the rule is to get at the minds of others.

**POLITICAL IDEALS AND DUTIES OF JOURNALISTS.**

The readers will find one chapter on periodicals and how to conduct them. At the end of that chapter there are some useful suggestions regarding the management of journals with definite political ends. In that section I have dealt elaborately about the political ideals and duties of journalists. There you will find, if you read carefully, that all the possible difficulties a political journal may have to face have been dealt with in minutest details. That section, I believe, will prove immensely helpful to the young political workers who will like to conduct a journal all of their own.

## CHAPTER NINE

### HOW TO IMPROVE YOUR LANGUAGE.

#### JOURNALISTIC LANGUAGE

NOW, I have come to one of the most important chapters of this book. All persons who aspire to be successful journalists must have a perfect control over their pen. They must always be in a position to make their pens write whatever they want. Journalists are not literateurs. They are not given the peace of solitude to spin their stories, to roam into the land of imagination, and write in a more or less leisurely way. Journalists must possess an alert mind and a quick and facile pen. They are to act quickly, think quickly and write quickly but always accurately. The journalistic language must always be very direct and must never state anything in an indirect way. The language must be such that the reader may get at the meaning of it without any effort. The readers must be able to follow the stories of a

newspaper even when in a hurry or going by a bus, tram or train.

**PRINCIPLES OF IMPROVING LANGUAGE.**

In the following lines I shall formulate the general principles of improving the language :—

- (1) The language must be very sensitive
- (2) Try to draw pictures by words
- (3) Economise words
- (4) The language must not be ambiguous
- (5) There must be a balance between the story you say and the language through which it is expressed.
- (6) Practise the art of writing in lighter veins
- (7) Use relief in your expressions
- (8) Try to acquire a wide control over your vocabulary.

**VALUE OF PRACTICE.**

Now, I shall take these items one by one and shall try to explain them for the conveni-

ence of the readers But before doing that I want to state one very old rule, the rule of all rules That is this practice makes a man perfect This rule being so often used has lost almost all its real significance But a man with intelligence should not look at it contemptuously as an old saying All the old sayings which have stood the test of time have more meaningful significance than they look Generally people have some aversion to practising the same thing again and again and over again Naturally it tells on their patience and people are apt to give it up in the mid-way Any mechanical practice is monotonous and uninteresting One must learn the art of making it really interesting If you begin to get interest out of something, you will never feel the monotony Then the secret behind the task of practising something is to make it interesting as far as practicable Though it is difficult in most of the cases in the case of experiments with language it is not at all difficult to make it immensely interesting Once you begin to experiment with the rules I have

stated, you will find that it is a very exciting game. You will go on experimenting and practising—sometimes unconscious of it or even in spite of yourself. For example, while traveling by a bus your eyes will meet so many written things, the newspaper in your hands, various pamphlets on the light-posts, different advertisement boards and so on. And then you will begin to work mentally and try to improve upon the things you see. Very often you will see that you have really improved upon them to a considerable extent. This will give you plenty of delight and pleasure and self-confidence. With a little success you will instinctively redouble your practice and will soon be crowned with success. There is another side of practising with the language. Once you get a certain amount of success, such a practice will become one with you. No longer you shall have to face the initial troubles, monotonies and other similar difficulties. Because writing is your profession and you will continuously improve on your language as long as you are in it.

A little practice in the line will give that quality to your brain which will make it work at once continuously and creatively Remember these things when you read the following expositions of the rules and when you attempt at the practice and experiment

### SENSITIVE LANGUAGE.

What is the meaning of "Sensitive Language" ? It is that form of language which makes the reader understand the meaning of it in the way he feels and understands something through his senses I am not trying to make any aphorism I mean what I write the language to be effective must be sensitive, that is, it must make the readers feel the actual sensation of the meaning of the expression thus used It is important for all who want to write effectively and specially for the journalists because the readers of newspapers do not devote so much care and attention in reading the news as they do in reading books and literature It is only natural that they will do so One does not read newspapers to gather knowledge out

of it or get something of permanent value out of it. This is an added reason why the newspaper columns should have a sensitive language. Otherwise the readers will not get much interest out of it or they will in their hurry miss the real implications of the things published in the papers. But, for this carelessness of their own they will never hesitate to blame the newspapermen for the bad displays and inefficient editing of the news. They will not believe that the blame should rather rest on their shoulders than on that of the newspapermen. It is an unfortunate fact, but still you are to accept it and must forgive your readers for this childishness. The only way of not being blamed like this lies in improving your language. One of the best ways of improving the language is to make your language sensitive and direct. Now, I shall give you some examples.

You are, for example, trying to write a sentence which implies a strong sense of pain. Your idea is to convey this sense of pain as poignantly as possible whether it is physical or



mental What sort of expression you should use to express your idea correctly, accurately and directly ? You must remember that an effective language, alliteration, or innumerable adjectives will never serve the purpose On the contrary in the midst of such effusiveness the meaning and the implications of it will be lost to the reader Such a method is far from effective And secondly as a journalist you are not allowed to indulge in exaggerations nor can you take recourse to imagination to make the pain more painful at the cost of reality These two are the limitations of a Journalist within which he must work In fact, these two limitations are for the better and not for the worse If the imagination runs riot and the adjectives are unrestricted the sentence fails to carry any direct effect on the mind of the readers Let us see how you will register a sense of pain with the help of adjectives and other qualifying attributes You will write like this — *This gave him a shock He felt a sudden pain, a pain that was excruciating and unbearable,*

*a pain that language fails to express* or you will write like this : *A tremendous pain with all its pang and agony overwhelmed the unfortunate man* You have used much description, many adjectives and have consumed two or three lines of a newspaper column Still you find that you have not exactly expressed the idea you wanted to do In spite of the effusiveness you are dissatisfied What is the reason? The reason is that your sentence is not sensitive enough to convey the actual sense of pain

One simple expression and much little space could have served the purpose much more effectively Let me suggest one expression You could have written thus —*The pain to the old man was like a thorn in his flesh* As soon as the reader will go through the line he will realise the pain the old man is suffering from The acuteness of the pain no longer needs any explanation or annotation The reader knows the pain of a ‘thorn in the flesh’ and while reading the sentence he immediately realises how poignant the pain is This

is the benefit of the sensitive language and direct expression. If you make conscious efforts to achieve this sensitive language you will see that this is not difficult. In the end of the chapter you will be given a list of authors who are the writers of such language. Read them again and again and try to pick up their expressions. But do not try to imitate them. Only pick up the way in which they express themselves and thus you will develop your own way of writing things rich with sensitiveness and directness of expression.

### PICTORIAL QUALITY OF WRITING.

The successful writers actually draw pictures by their words. Why do they do this? Because all pictures as a rule are more communicative than any other form of expression. A picture immediately expresses all that it contains and the spectators immediately receive them. While we describe a thing what is our attempt? Our attempts are to make those who hear to see the things we have seen. Very often a speaker describing an incident con-

cludes by saying 'unfortunately I had no camera to take pictures with With the help of the pictures you could have fully understood what I wanted to describe'. But there are magic words which can bring the picture he is describing before the eyes of the readers The success of a Journalist greatly depends upon the power to control and use these magic words. Because he deals with news and satisfies the news-hunger of the people, vividness of description is the essential quality of a good report It takes a long time to attain to a high level of this sort of expression But this is not inaccessible. Many journalists have attained to it and anybody who tries hard and has a sincerity of purpose will surely have it

### ECONOMY OF WORDS

own purpose, it never becomes decorative in the truest sense of the term. Beauty lies in simplicity and not in over-ornamentation. A woman dressed in a simple but elegant way is infinitely more attractive than another who is moving under the enormous burden of ornaments. The secret of all beauty is simplicity. But simplicity should not be confused with mediocrity. Bankruptcy in vocabulary may lead to a simplicity in language. But that is no simplicity, it is simplicity without elegance. The silence of a wise man should not be confused with the silence of the dumb. One may be simple in his language because he has a few ideas to express. But the man with many ideas is simple in his language because the ideas to him are as clear as crystal. So a simple but elegant language can come only to those who have enough to express, along with the right way of expression and whose ideas are crystal clear. Economy of words is the most difficult thing to achieve. The man who owns nothing can not be economical because he is forced to practise economy.

But the man who has enough to spend and spends it effectively is really economical in the world of Journalism. He is rich both in ideas and vocabulary but uses them sparingly and effectively.

### AVOID AMBIGUITY.

To write in an ambiguous style is simply pernicious. A school of authors believe in writing ambiguous things. They take delight in perplexing the readers. This school, I believe, is a pathological case. This is nothing short of intellectual perversion. There is a class of readers also who prefer to be perplexed and adore the authors who can perplex them. This also is a case of perversion. It is not our business to bother about either of them. Let one class of perverted authors write for their perverted readers if that can please them both. We shall always prefer to be normal and healthy persons.

Remember it for all time to come that there is neither any art nor any science in ambiguity. Ambiguity is simply the product

of an inefficient pen and an unthinking mind  
 Avoid this by all means I do not think it  
 necessary to show how to become ambiguous.  
 It is only a negative virtue From the positive  
 point of view, the suggestion is *be clear in your  
 thought, your language will also be clear, be  
 precise in your expression and the language  
 will automatically become direct*

Take up your pen and go on writing some-  
 thing about a subject of which you are almost  
 ignorant Write a page or two, then lay it aside.  
 After some time when you have forgotten  
 all that you have written there (which is only  
 obvious), bring out that paper and see if you  
 can make any meaning out of it You will be  
 simply surprised to find that you can write such  
 meaningless rubbish This is what is called  
 ambiguity Ambiguity, you must never forget  
 is always irritating to every class of readers  
 except the perverted few who adore it almost  
 to the point of madness In journalism as in  
 all forms of great art the object should be 'not  
 to darken counsel by the words you utter'

## HOW TO IMPROVE YOUR LANGUAGE

Obscurity should not be mistaken for knowledge : it is born of ignorance

### CONSONANCE OF THEME AND STYLE

This is one of the many important rules that Journalists in their hurry often tend to forget. While writing on an incident special care should be taken to justify the character of it through proper and right use of the language. The language should always be in tune with the character of the incident.

In depicting or describing an ordinary and day to day happening do not take recourse to pompous expressions and do not write in an extra serious attitude. That is not a sensible thing to do. For example, in describing a political meeting of not much importance you should not begin with a pseudo serious note. Sometimes I have seen in our newspapers, descriptions of trivial preliminaries of a political meeting in all seriousness : the expectations with which the audience is waiting for the main speaker to come who is always busy and invariably a late comer. The reporter who



describes things of the sort in unnecessary details attaches undue importance to trifles, and the news editor and sub-editors without a correct sense of values think they have published graphic description Read the following description and note your own reaction and do not forget that this is a report about a meeting of very little significance or importance —

“The meeting was announced in all the morning newspapers The name of the principal speaker appeared along with the name of the president and other speakers That public has enthusiastically received the news becomes evident from the early gathering of the audience at the spot They came in one and two and in dozens and then in numbers There was police to control the gathering When the president and other speakers came, the place was packed to a man There was no room left for even a fly to buzz in But the principal speaker of the day was late in arriving As he was busy with more engaging duties, though usually punctual, he failed to arrive in time.

## HOW TO IMPROVE YOUR LANGUAGE

The audience was waiting most expectantly with a commendable seriousness of mind. There was no sound excepting almost inaudible murmurs. At last arrived the man for whom everybody was waiting with an eager hope. He was greeted with loud cheers and the president himself conducted him to his chair. He returned the cheers with a pleasing smile. Then the president formally announced his name; and again amidst cheers he rose to speak. He came and stood before the microphone, the cheering sounds ebbed away. A moment pin-drop silence began to reign in the overpacked hall" and so on.

This is simply ridiculous. The meeting has been described in an important paper as if Vivekananda was addressing the Parliament of Religion in Chicago. Anything out of proportion is ridiculous.

The news had better be reported in the following manner.—

"The meeting was announced in the morning and the hall was packed to the full before

the principal speaker could arrive When the principal speaker arrived he was received with cheers amidst enthusiasm, and the assembly greatly appreciated his speech”

This report is less effusive and has done the fullest justice to the meeting without being ridiculous In this report you will find all the qualities of good journalism, it is direct, not ambiguous, it is economical and effective and it is successful in describing the picture of the meeting with words intelligently used Such examples can be multiplied to any extent

Reporters should use their discretion and intelligence in selecting their ‘stories’ as well as in writing them on the lines I have suggested, and I hope that they in their success and effectiveness will easily excel the present writer who is a friend of the young journalists of the country

#### WIT AND HUMOUR

The ability to write in a lighter vein presupposes a detached way of looking at things Of course only such a detailed out-

look can not impart the ability to write humorously. On humour itself there is a separate chapter in the book. For the present I shall make only a passing note about it.

Those who have achieved eminent success in this branch of journalism, are born with a special gift. It is not for all to write in lighter veins with the ease of a facile pen. But one can cultivate the habit of writing in this manner to a considerable extent. If it is not given to all to attain outstanding success, one can always reach the mark. To do an entire essay or write a full length story in such a way is really difficult. But to write a para or a few lines occasionally even when writing on something quite serious is not so difficult a task. I shall suggest a few exercises which, I hope, will be useful for those who intend to acquire this art.—

- (1) Try to discover the funny sides of a thing hidden under a serious cloak.
- (2) If you are able to find out such things place them before the readers unexpectedly.

- (3) Do not dwell on it a moment more than is necessary
- (4) Immediately return to your point or conclude with that lighter note
- (5) Develop the habit of making appropriate comments This is the mainstay of all humorous writings
- (6) Use interesting but proper similes.
- (7) Take help of analogies when you think that there is room for fun but do not fail to avail yourself of the opportunity for an appropriate comment

But here again there is one caution for you: do not go beyond the bounds of courtesy and gentlemanliness Do not forget that mirth is no fun, or a vulgar joke is not humour—far from it Only when you are in a balanced mood, you can attempt a joke All unbalanced statements attempting at jokes become vulgarised They are either ridiculous, comical expressions or mere frivolities These things can never make a good joke

### RELIEF IN EXPRESSIONS.

One who can write in a lighter vein can always give relief in his expressions. The dramatist gives relief to his readers and the audience through lighter and humorous incidents just after he performs a fit of an emotional height. Comic relief is badly necessary for the entertainment of readers or the audience. One can not continue to see or read high-strung emotional activities without an intolerable amount of emotional tension. In the like manner one cannot, unless one is an exceptional character, continue to read serious things continuously. The brain fails to grasp it, because the brain has its own limitations. So you must make concessions to it or else it will refuse to work at all. A serious thing after a period will become dull and uninteresting. But if you can introduce a little wit or a passing humour that will simply increase the appetite for the serious things. Some are of opinion that a sudden break is bad for serious discussion. But experience proves the contrary. After enjoying a good treat of relief one feels

more inclined to proceed with the serious article or essay of which the relief was an agreeable break

The relief may take any form. It does not necessarily follow that it should take the form of a joke or humour. A little diversion or even a moment's digression from the original point, a small story as an effective allusion, may serve as a good relief.

#### VOCABULARY IS POTENTIAL WEALTH

Good Journalism is impossible without a sound vocabulary and knowledge of proper use of words. You cannot utilize any of the foregoing suggestions unless you have a solid stock of words to your credit. Words, as the foundation of a language, form the basic requirements of a learner. To judge as individual factors in learning a language words are obviously the most important of all. With all your intelligence, wide outlook, sense of humour, definite angle of vision you shall have to stumble at every step if your pen fails to supply you with appropriate words. Words are

the most mysterious things of a civilised nation, mere utterance of a word can suggest different emotions, love, hatred, jealousy, pity, kindness and other nobler or baser virtues of humanity

The secret of the magic of words can be learnt only in the way in which a school boy learns his lessons. It demands all the devotions of a student and all the alertness of an examinee to master and amass a good wealth of words. You are to commit them to memory, you must try to use them at the first opportunity, you must learn their different meanings in different contexts. One word has more than one meaning and you are to learn the right use of each one. There are synonyms and antonyms knowledge of which are essential pre-requisites to enable you to have a thorough control over their use.

### HOW TO MASTER A RICH VOCABULARY.

Here are a few hints for those who intend to increase their wealth of words.—

(1) Select one author who is famous for his stock and control of words. I shall suggest



the speeches of Winston Churchill specially just before and during the war. These are excellent specimens of journalistic language. Then from the work of this author select one or two books which you like most. These will work as your text book in learning the art of better writing. Every day read a few pages and note the new words you come across. Get their meanings from a standard dictionary and also their synonyms and antonyms. Then carefully examine the way those phrases and words have been used. Compare and contrast them with the other meanings you find in the dictionary. Gradually you will realise the implications of the different meanings of the words. Now comes the actual exercise. Close the book, read the notes you have taken. Select a similar topic but not exactly the one you have read about, go on writing a few pages on that topic and try to use the words you have learnt in as many possible ways as you can. Do it for fifteen days and you will be astonished to see your own improvement. You will gain in self-confidence and will learn more quickly than ever.

(2) Make a habit of reading standard authors at least two hours a day. You can read at night for two hours before you retire to bed. While reading them do not be carried away by the story or the incidents. You must read with an eye on the construction of the sentences and the fact in relation to which the words have been used and the impression it leaves on you. When you come across the words you have newly learnt, at once compare them with the way you have used them in your exercises and the way in which you have first seen it in your "text." This work of comparing, in the beginning with the book and the progress will naturally be slow. But that does not matter. After a month's practice the comparison will automatically occur to you without any effort from your side. After the lapse of some more time the comparisons will come without any reference even to the original context. Then your progress with books will no more be hampered by this. And again after some time it will become such a habit with you that you will learn unconsciously and without any effort.

When you will sit down to write, words will come to your pen of their own accord, the words which you have not thought of the moment before you actually used them. This is the reward that the deity of language bestows upon the person who worships her.

From all that has been said above it must be clear to readers that good knowledge of English and an ability to write of things in their proper perspective and with an eye on the appropriate relationship between them and style are essential for success in journalism. Vocabulary, i.e., knowledge of words and their uses counts a good deal. But English is far too intricate and mysterious a language. Considerable reading and writing are required to master it. But then one feels even when ripe in age, and experience, and knowledge, that here is a language which possesses such a wonderful quality of variety, such magnificent sweep and such ocean-like expanse, that it is impossible to get to know it in all its essential details in course of a single life-time.

## CHAPTER TEN

### HOW TO EARN MORE MONEY.

**T**HERE was a time in our country when it was believed that to become a Journalist was to sacrifice one's material comforts in the service of the country and the nation. To a modern mind it is obviously a ridiculous idea. It is not only ridiculous but revolting too. Does the capitalist embark upon the plan of publishing a newspaper only to serve the country? Never. I do not deny that there may be some nobler motive behind the idea of publishing a newspaper but that is not the sole motive, not even the primary consideration. Without the idea of earning a full return no capitalist will agree to make so enormous a capital outlay. When the proprietors do it for profit and political power, why the workers (who are actually responsible for this gigantic task) should do it only as a sacrifice of the material comforts of life? It is illogical and unjust to

expect them all to reconcile themselves to some lofty ideal of service merely without an eye on the pecuniary aspects of their work. Still now some of the newspaper management pretend that their organisation is a national institution which cannot be built up without sacrifice. But they err in that they insist that this sacrifice should be only on the part of the real workers of the organisation and strange enough they say not a word about their own good selves. If the owners can work<sup>1</sup> for monetary interest and political advantage every worker can reasonably claim at least a good living. That is the minimum demand.

But the only way to get the reasonable demand fulfilled is not through strikes but through efficiency. Journalists must make themselves useful to the organisation in which they are working by virtue of their efficiency. Not through forced conflicts between Labour and Capital often resorted to at the instigation of professional politicians, but through efficient, loyal, honest and painstaking service one should

do all one can to build up the pecuniary prospects of one's life

An improved standard of living is both the cause and effect of better journalism. This is a fact beyond any question. The journalists of the last decade working with scanty remuneration and living in abject poverty could never attain to a first grade standard of work. There are of course some exceptions. Some of the journalists were remarkably brilliant in their style, presentation and the force of their argument. But none of these brilliant personalities were poor nor did they suffer from acute poverty. As a rule, for the average person it is impossible to produce better quality of work of head and heart if he is poor and starving. This is one side of the problem of earning a better living in newspaper work.

There are in modern times different ways of earning handsomely in the profession of journalism. In the sphere of journalism even a hobby can become paying only if you know the secret behind it. In fact, there are

many people who are earning more money by extra work out of their office. In this chapter I propose to enumerate some of them and shall try to give out the secrets of earning in journalism. Let us take them one by one.

### FREE-LANCING.

Free-lance Journalism is an avenue through which all the capable persons can earn handsomely. What is free-lancing? Free-lancing refers to occasional writings on subjects of more or less topical interest. Many people who are not professional journalists earn a good sum by free-lancing. Now if a professional takes interest in this branch he has more advantage than an outsider. Because he is in the know of things, commands more facts about men and the affairs and knows better about the interests and tastes of the reading public. It is advisable for a professional journalist to adopt a pen name and go ahead in the field of free-lancing.

When a professional wants to take the role of a free-lancer he must work in his leisure or

in the intervals of his office work Free-lancing being an easier job than professional journalism requires less energy and much less alertness Any person who wields a facile pen has the right to become a free-lancer and has the possibility to earn more money. Free-lancing is always possible in a leisurely mood But it is possible only when you take it as a recreation, an escape from the routine work To most of us free-lancing is a pleasurable thing to do. For a hurry professional it is better and useful to develop a special aptitude to think and write on some particular subject about which he has some genuine interest It may be social or political problems or ideologies, economic or commercial questions or sports and screen or stage—anything—any topic to which all newspapers and periodicals are ready to devote some space. If he develops a real interest about one or more such topics he will like to read about them, think about them and write about them And it will take the form of recreation during his leisure hours And thus his leisure and



recreation will turn out creative as well as profitable

### FEATURE-WRITING.

Secondly, there has developed a class of writers who are styled as feature writers. The modern feature writers are no mere freelancers but professionals in every sense of the term. They are of two classes. There are some feature writers who are engaged and employed by a newspaper office and they are writing only for that particular paper. They, as a principle, do not write in other papers by taking a pen name. That will not be honest. There is another class of feature writers who refuse to be tied down to any particular periodical. They contribute to different papers. Sometimes they use different names for different papers or do not publish names at all. The second type of feature writers generally earn more. But their income is less steady and less secure than that of the former class. It depends partly on the aptitude and partly on the circumstances in which class one will enrol oneself.

## HOW TO EARN MORE MONEY

The work of a feature writer requires some specialisation. Again, for a professional journalist working as a reporter or sub-editor or working in any other branch it is easier to become a feature writer. If he can prove his worth he becomes a permanent feature writer in his own paper. He will rise in the esteem of others and will be treated with greater consideration by his superiors. That he will earn more is too obvious to be stated explicitly. If he can become popular with the readers his position will become unassailable for all times to come. But he must continue to maintain that popularity. And that is very difficult to do. Because public mind and tastes are unstable beyond all logic and public whim is undefinable. A popular feature writer will never know when his readers have begun to lose interest in his work. When he will realise it that will be too late for him to veer round to something new.

What should he do when he finds himself in the grip of such bad luck !

## ROMANCE OF JOURNALISM

essays or writings. In the meantime he should pick up some new topic of public interest and learn something about it and go on to cash in upon it. Then after some time, he should take courage and again begin to publish his works. Readers will recall his name immediately and is sure to remember him as a popular feature writer. An old name is always dear to the reading public and it is more so when that old name is associated with the memory of pleasant writings. This time it is possible that he will be received with more enthusiasm than previously. A journalist, who was about to lose his grounds can thus re-establish his position on a better soil and in a stabler manner.

### HUMOUR COLUMNS.

Thirdly, there is one common feature of all journals, periodicals and newspapers. That is the column of wit and humour. Almost all the readers irrespective of age and taste are very fond of this "wit and humour" column. Different papers and perio-

dicals use different captions but all of them have the same purpose. That purpose is simply joke, humour, laughter and merriment by dwelling on the lighter aspects of things. But unfortunately for us, most of these columns rarely contain a good joke and almost always fail to give us a hearty laughter

But what is the reason for such a failure? If I am permitted to express my opinion, I shall say that this failure is a commentary on an aspect of our national character. Indians, though an intelligent people, have failed to develop the taste for jokes. Temperamentally serious, they have never attached much value to this side of the activity of intellect

It is only recently that a taste for these things is growing here in India. It is an imported taste from the West. In the pressure and speed of the modern life and the consequent tension these jokes have come to play a very important role. They provide great relief to the oppressed mind and thereby relax the tension of the nerves to a considerable extent.

They also save many people from the grip of excessive boredom

There are persons who are born with a taste for humour Their ordinary, day-to-day conversations, stray remarks, unexpected comments earn for them a great popularity among their friends Any one with such a rare gift, by taking writing, can earn a good lot Perhaps you do not know that there is a great demand for such things and the management of papers and periodicals are ready to pay a good price for them

But the quality of making fun can neither be taught nor acquired Only those with a potentiality for such things can make them without any difficulty Their very approach towards things in particular and life in general is different from others They may not be conscious about their own peculiar psychological make-up but that peculiarity exists either with them or inspite of them Those who feel that they have this potentiality in them may try

to develop it. For others it is not worthwhile trying their hand at it. For even if somebody gets some results by continuous exercise and and experiments their jokes will be affected and humours laboured. But in the sphere of language and sphere of thought there cannot be anything worse than affectations and artificialities. A forced joke tinkers like broken glass. One had not better try it at all except one could be sure one had some innate or inborn knack to crack 'the nut of a joke' aught. Humorists often receive handsome remuneration for their work, but let us not forget that a good lot of reading, experience imagination, and talent go into it all.

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## CHAPTER ELEVEN

### **JOURNALISM AND THE HABIT OF STUDY.**

**J**OURNALISM, let it be admitted, is not the profession for scholars and pandits. Nor does it require the service of genius and exceptional ability. It is a profession for men like us with intelligence, education and average understanding. If with this is combined an aptitude for the work, half the task is done. If scholars and wise men take up the job of professional journalism they will make a mess of everything, ruin everything and will put an end to the entire organisation, inspite of their best efforts. Journalism is not the application of learning and wisdom. It is strong commonsense together with the knowledge of the realities of life that produce better journalism.

#### **NO ROOM FOR PEDANTRY**

I want to impress the idea that scholarship or a knowledge of the book is not a very essential requisite of Journalism. If scholarship is

added with the qualities of a journalist that will evidently produce superior journalistic work. But a parade of knowledge in the newspaper column is simply pernicious

**EXTENSIVE READING NECESSARY.**

After this tiny introduction we shall directly come to the main point of the chapter. Is it essential that all ambitious journalists must have the habit of study ? Yes it is. As a journalist you should have informations about the latest discovery of science, the most outstanding books of the present era, and also working knowledge about the present ideas and thoughts. As you are to deal with a wide range of subjects it will be useful for you to have a broader outlook and a wide mental canvas. This wide mental canvas forms the background of successful journalism. Only an acquaintance with the works of the greater minds can furnish such a mental canvas and then in itself this becomes an instrument that helps you to accurately weigh the affairs of the world. The judgment that follows is apt to be more



correct. Because a wider outlook of life offers a real sense of values and these values (though changing with the historical periods giving out new social consciousness) are the ultimate standards of all human judgments.

Journalists need not be scholars, but they must be intelligent, they need not be born with a genius, but they must become more wise as they grow in years. There is no harm if they lack the creative ability of an outstanding artist but they must have a facile pen that can write at any moment and almost on any topic. For this it is imperative on their part to develop a taste for reading. They must develop the habit of liking books. This is the only method of enriching the mind. Without this they will fall behind the times, which is the last thing that a journalist can afford to reconcile himself to. His popularity will vanish, his past work will not be given any consideration and his very existence will be at stake. So, read, read and read and keep abreast of the progressive trends of your age by all means.

## CHAPTER TWELVE

### ON PERIODICALS.

**I**N this country periodicals have attained great popularity and this popularity is increasing every day. The interests and tastes which newspapers have no scope to serve are satisfied by the periodicals. Periodicals are popular with all classes of people. But there are different classes of periodicals to satisfy the intellectual, artistic and aesthetic demands of the different classes of people. There are some periodicals with their pages confined only to abstract intellectualism, while there are others that are gay and colourful but equally interesting to their own class of readers. Then there are the technical magazines dealing with different technological subjects, financial or commercial interests and so on. Again there are magazines which will not deal with anything but sports, screen or stage, feeding the interest of the sports and film fans. It is not our duty to

pass judgment on the character of such journalism. They are all good things when they reach the standard of perfection in their own way. My purpose will be to show how that standard can be reached by all the enterprising journalists of this class. Without entering into the different technicalities about the different classes of periodicals I shall enumerate in general terms the technique of running such journals.

## A FEW ESSENTIALS.

Before you decide to start periodicals you must know your class of readers. The circulation of periodicals is limited within a circle or circles of readers. So, the first rule is that you must know definitely the class of readers you want to cater for.

Remember that you can cater only for those about whom you have at least a working knowledge. You must know their tastes, whims, likes and dislikes, and their angularities, if any.

Then you will decide upon the policy and the contents of your Journal. You will select

the features of your magazine according to the tastes of your readers. But the working of the periodicals can be better stated from the opposite angle. Suppose you have some plan, certain social or political ideal or say a definite idea about literary works. You can embark upon the policy of starting a journal to feed the reader with these ideas expressed through different creative activities. The task is not without its risk but it has some pleasure too. If you can once create a class of readers for your paper the difficulties will be over once for all. With the subscribers journals ultimately become almost a habit.

There are difficulties in the initial years if you propose to do something very new. Because as a rule most of the readers are somewhat conservative in their tastes and aptitudes. But it depends upon the quality of journalistic work which will turn even the uninterested readers into the interested ones, provided of course, they correspond to it aright. Successful journalism presupposes the exist-

## ROMANCE OF JOURNALISM

ence of two forces which must operate simultaneously—aptitude of the journalist himself and the capacity of the reader to judge and appreciate good things in a proper manner

### TAKE INTEREST IN READERS

Here lies the secret of success Always try to establish a personal touch with your readers Let each and everyone of your readers feel that some attention is being given to their individual tastes Through the pages of your journal ask the readers about their tastes and desires Those who are interested will respond To your surprise you will find that all the requests for such and such things can be divided into three or four categories This is the common experience of us It is not at all difficult to satisfy three or four or half a dozen different requests Adjust your arrangements with these requests of the readers For this simple act, a simple business deal on your part, your readers will feel obliged and will begin to love their Journal as a thing of their own

## CHAPTER THIRTEEN

### ADVERTISEMENT WRITING.

“**N**OBODY who has not tried to write an advertisement has any idea of the delights and difficulties presented by this form of literature or shall I say of applied literature, for the sake of those who still believe in the romantic superiority of the pure, the disinterested, over the immediately useful? The problem that confronts the writer of advertisements is an immensely complicated one, and by reason of its very arduousness immensely interesting. It is far easier to write ten passable effective sonnets, good enough to take in the not too inquiring critic, than one effective advertisement that will take in a few thousand of the uncritical buying public. The problem presented by the sonnet is child's play compared with the problem of the advertisement. In writing a sonnet one need think only

applied literature as Aldous Huxley has called it. Those people are apt to think that the task that has fallen on them is not worth their abilities. For this they always refrain from exerting all their energy and ability, however little may be the ability they possess. And when they write a 'copy' of advertisement their wounded vanity in the field of literature reappears here with a vengeance. They think that they must avail themselves of this opportunity for writing something new, something brilliant, something literary in the real sense of the term. The result is sheer nonsense. By hypothesis they cannot write something brilliant; and due to their own foolishness what they write now is not at all useful. An indirect language, a sudden outburst of literary flow and a pompous expression—all these go to make an advertisement unintelligible, without any meaning, at times ridiculous and in a word, absolutely unreadable. It is very unwise of these people to think of their own selves too much and not about the buying public.

## ADVERTISEMENT WRITING.

### ADVERTISEMENT WRITERS MUST POSSESS SOUND EDUCATION.

Then there is another class of advertisement writers who fail due to lack of education. By lack of education I do not mean want of any technical knowledge as such, but general education. Excepting the few first class agency offices most of the publicity firms employ second class people for this highly difficult job. There are two reasons for this. Firstly, the more well-equipped people do not condescend to work as copy writers and secondly there is a real dearth of them.

Thus there is a very effective demand for good advertisement writers. The more the country advances towards industrialism the greater the demand for such writers is felt. Thus a new career to accommodate intelligent people is opening before the youths. Now it is for them to take the fullest advantage of the situation and earn much more than they themselves expect.

A really capable copy writer can never suffer from financial difficulties. Even



an average advertisement writer earns handsomely, at the lowest he will earn much more than the average author.

### **ADVERTISEMENT WRITING A PAYING JOB.**

Advertisement writing is a branch of modern journalism and possibly a more paying branch. But before you can earn you must learn the job thoroughly. Apart from the other qualities of a journalist you must have some other qualities also to your credit. That is to say, you must learn its technicalities in all its branches. In this chapter I shall try to give some suggestions regarding this technical knowledge if you cultivate the habit of writing advertisements according to these methods you will find it an easier job. After a prolonged practice you will easily remember the rules and also the conditions that an advertisement writing should conform to in order to become effective. These rules and conditions, it should be remembered, have not been formed by any one person or an adept in the profession. These have evolved by the process of trial and error,

these are the results of the accumulated experiences of long standing advertising firms and of the eminently successful writers of advertisement

### ESSENTIALS OF THE JOB.

Of the various terms and terminologies which are in vogue in the vocabulary of this profession, the terms 'copy' and consequently the "copy writer" are unfortunately very much confusing. The dictionary meaning of the word 'copy' will never conform to its technical meaning. Even technically 'copy' has two meanings. When used loosely it means the reading matter of an advertisement. But strictly speaking a 'copy' includes the following things:—

- (a) the reading matter
- (b) the illustration
- (c) the typography
- (d) the headlines
- (e) the lay out
- (f) the total effect

For a successful advertisement campaign these different groups are to work in perfect co-ordination—the person who will write the ‘leading matter’ including headlines, etc., the artist who will illustrate it and the person who will plan the general layout must look upon themselves as the parts of one single organism as it were

All these different groups must have a working knowledge about each other’s work. It does not mean that the person who will write should also be an artist or vice-versa. What is necessary is an understanding about the work of others

To become successful in one branch the essential pre-requisite is an understanding about the methods applied in other branches in bringing out the total effect. Thus it is always advisable for the beginner to work in such a group and learn his special job while working in co-ordination with others. When some experience is gathered in this way one becomes perfectly suitable to make it his spare time job.

Then he will be in a position to suggest the illustration and the layout along with the 'reading matter' he has written for the copy. This will help the artist and the lay-out man to sincerely work out his ideas along with their own technical improvements over his suggestions. The result will be a very effective 'copy' of advertisement campaign.

#### **READING MATTER.**

In this chapter, we shall be concerned only with the role of the writer of the reading matter. But there will be one assumption that he has all the necessary knowledge about the product (which is to be advertised) and also a working knowledge about the work of other departments of 'copy' making.

The first question that a copy-writer must ask himself is this: when a businessman agrees to spend on advertisement campaign what does he want in return? The answer is simple: "He wants a wider market for his product, his stock-in-trade". But it is an answer very much general in nature. Such an answer

will not be of much value to the copy-writer. There is another question, a question much more concrete which he must answer before he sits down to write. The question is, "What is expected from an advertisement when it appears on the papers?" What is the answer? Can you suggest? Try before you find it ready made in the next line.

**SECRET OF SUCCESS IN COPY WRITING**

The answer is "The advertisement must create immediate interest in the minds of the prospective customer", this answer resolves itself into three problems on the part of the copy-writer —

- (1) The very appearance of it must catch the reader's eye
- (2) The very next moment the advertisement must arouse a sense of curiosity in the reader's mind
- (3) This curiosity, then, must give place to eagerness on the part of the reader as he proceeds with the

‘reading matter’ of the advertisement

Now the first duty of the copy-writer is to solve those three problems But how to do it ?

From these three problems the observant eye will easily get into the problem of the copy writer A moment’s reflection will bring home to the mind what is the instrument of a copy writer Primary human emotions are the instruments upon which the copy writer must play to produce the desired effect The success of the writer depends on the emotional reaction of the readers, that is the buying public The three different problems are in fact the three stages of emotional reaction on the part of the readers If the emotion is caught at the first stage, roused in the second stage, and enhanced by the third the advertisement has achieved its purpose. A genuine interest regarding the product has been generated in the minds of the public They will feel like trying it at least for once The credulous part of the human mind

will begin to get over the incredulous parts of it. An effective advertisement can influence the most sceptical of the readers—an eagerness can be injected even into the hearts of the diehards.

### **HUMAN EMOTIONS, A FACTOR TO BE COUNTED**

Once we realise the real problem behind all the problems of a copy writer half the task is done. Now it will be our duty to analyse those human emotions and then to learn the technique how to make the people interested in our product. Let us analyse the emotions on which the copy writer must strike.

It is neither possible nor practicable to make an accurate classification of emotions which stir the human desires. Nor are we concerned with the psychological or philosophical analysis of human emotions and sentiments. Our primary concern is to make an estimate about the human desires both material and psychological. For the satisfaction of these two different sorts of desires material things are the condition precedent. The former

requires material things for physical comforts and the latter requires them for mental and psychological comfort. A desire in the human breast is generated by emotions. Emotions, on their parts are the resultant factors of two forces :—(a) the fundamental physical needs and (b) the existing social sense of values. If we can remember these two things it will not be very difficult to attempt an analysis of the human emotions. Our main purpose, we must not forget, in analysing the human sentiments and emotions, is only to get at the root of human desires. Once we know this we will easily learn how to influence the human desires at their very root. The following are the emotions which result from the fundamental physical needs of men :—

Hunger, Thirst and Sex desires

And the following are the emotions which result from the primary psychical forces :—

Fear, Curiosity, Recreation and Egoistic desires



**EMOTIONS CLASSIFIED**

Now the existing social sense of values— (i e., habits, customs, dignities, ambitions, and so on which determine and influence the activities of the individuals of a particular society) are acting on the above mentioned primary human emotions. And the consequent result is nothing but the emotions and desires of a man in the society. The resultant desires can be classified in the following manner —

- (1) Hunger in general and desire for delicacies
- (2) Thirst in general and a desire for novel drinks
- (3) Love, sex love, paternal affection, love for the animals
- (4) Vanity, self-love, self-decoration, pride of possession, desire for social recognition .
- (5) Fear, fear in general of disease, premature death etc, inferiority complex, the fear of being deprived, the fear of being deceived

- (6) Success in life—a common desire of man
- (7) Curiosity—Thirst for knowledge, information, and news about distant countries, men and affairs
- (8) Recreation—Music, art, literature, relaxation, travel, relief.

#### HOW TO ACHIEVE DESIRED EFFECT

An advertisement copy must arouse any one of these foregoing desires in the readers' mind. The readers are least interested about the product for which the copy is meant; the reader is primarily interested in himself and his own needs. So the first principle to make him interested in the thing advertised is not to speak about the product right away. The reader will proceed with the advertisement only if he thinks that the advertisement has something to do with things that appeal to his own interest. So begin with something of reader's interest and establish certain link between his interest and the quality of the product proving thereby how his interest can be best served by

the product advertised Let us take one example Suppose you are interested in a newly produced tonic food viz , "Vita Drink " How should you begin and what should be your head line ? You may write, like many other ordinary copy writers in any of the following manners —

*Vita Drink—is the health building tonic*

Or

*The tonic that gives you vitality*

is

*'Vita-Drink'*

or

*Take Vita Drink*

*The tonic that enervates . and so on*

All these are very commonplace—the advertisement columns are full of them The reader hardly feels inclined to go through the reading matter and thus the money spent for the insertion (which is a costly affair now-a-days) can be taken as a total loss The advertiser will not get any benefit from such advertisements

According to our principle the headline should be something like this —



what you have lost

**VITA** Drink

IS THE ANSWER



*Vita Laboratories,*

\* ROUGH SKETCH FOR APPROVAL.



**what you have lost?**

**YES—IS THE ANSWER**



SPACE FOR THE COPY

**VITA DRINK**

**Manufactured by Vita Laboratories**

DESIGNED BY ASOK BAGCHI

The rough sketch when approved will need a little bit of polishing. It comes out here as shown above. Compare it to the sketch on the obverse and mark the difference

*Is it really possible to get back what you have lost?*

*"Yes"—is the answer*

The headline contains an appeal at least to one emotion—the curiosity. Now a picture should go with the copy : and that too must satisfy some of the conditions stated above. What picture will you suggest to the artist ?

#### A SPECIMEN OF THE COPY.

Next thing is to proceed with the copy in the way already settled by the caption and the illustration. But before doing so the copy writer must satisfy himself on the following questions:—

1. What exactly is he selling ?
2. Who are the prospective buyers ?
3. How will the sale be organised ?

So the copy will be like this:—

*The modern man is busy all the time in work, intellectual or otherwise. After a strenuous day's work one feels completely exhausted. But he feels reassured at the very sight of "Vita Drink."*

*'Vita-Drink' is made for men who are busy and active It is made from the best health building materials and contains vitamin Kept in charming bottles it is always refreshing and it always invigorates the tired nerves But they are no more expensive than the ordinary beverages available in the market Ask your store or pharmacy for a sample phial, if they are out of stock, write to us directly*

The copy is ready and you are to send it to the studio You may send a rough layout which will be finished by the studio artists The picture will be something like the 'specimen layout' as given on the page 136

## CHAPTER FOURTEEN

### A NOTE ON TYPES & TYPOGRAPHY.

**I**T is too obvious to state that journalism is intimately connected with the work of printing. "The spoken word, though it be spoken to millions of wireless sets, carries no record of the deed or the promise, or the bare truth. But printing is the great record of facts that survive, the evidence is available and the story is made into history; printing has the last word." It is an eulogy on the art printing which it can very rightly deserve. To be a journalist it is not imperative to be a printer. Printing is altogether a different job. But a sub-editor, on whom depends, at least to a considerable extent, the appearance of the journal must have some knowledge about the types which are used in printing. In a previous chapter I have already impressed upon the readers the fact that the sub-editors while writing captions and sub-headings must suggest to the press the



nature and character of types in which they are to be displayed. In the case of periodicals and journals one should have a more specialised knowledge of the use of types. Many of the modern periodicals in spite of the good stuff they contain look dull and uninteresting. As the journals of this country do not enjoy the economy of large scale production, it is not possible to decorate the publications with numerous pictures and colour printings. The only alternative to fall back upon is to take recourse to appropriate selection of types. So a good knowledge of typography is the condition precedent to all worthwhile journalistic productions. One should not miss the fact that the journals and periodicals satisfy not only the intellectual inquisitiveness of the readers but also their sense of aesthetics. This is why a well bound neatly printed magazine with beautiful type-display immediately attracts the notice of the readers. Unconscious of themselves, the readers are pleased if the type display is good and beautiful. It is true that they are not com-

petent critics to judge the appropriateness of the display. But they are pleased if the display is beautiful. Why are they pleased if the display is beautiful? Because a balanced and beautiful page makeup immediately soothes the eyes and creates a favourable impression on the reader's mind. This induces him to take interest in the article he is reading. In fact a beautiful page makeup adorned with a suitable display of types, in itself a great art, will have an irresistible appeal to the reader's tastes.

#### **EVERY TYPE HAS A CHARACTER OF ITS OWN.**

There is another important point regarding the selection of the types. Different forms of types have different characters. It means that types (and for the matter of that, their differences) have a picture value of their own. It is not the picture that the words convey to the reader's mind. A particular size and shape produces particular impression and then another size and shape will produce an impression of a very different kind. This is what is called the character of types. The various

characters produce various impressions on the readers' minds through their eyes. Thus picture value of types has considerable influence in creating an artistic production; and may it be noted, that popularity of periodicals greatly depends on their artistic finish. There are some who believe that a costly cover with a giddy colour display is all that is required for a good production. In case of books it may be true to some extent. But in the case of magazines and periodicals such a view is absolutely untenable. If the inside matter is printed in a half-hearted way without proper type display a costly cover will be of no avail. Hence arises the necessity of knowledge about types and typography. It is a difficult art and one can acquire a mastery over it only after a continuous experience of good many years. One who attaches a special attention to it develops a special aptitude for it and an enviable quality in the field of journalism. But again, it is a quality which can be earned by every intelligent person only if he has a mind to do it. I shall try to impart a

preliminary knowledge about the various types and their uses here. Unless the pages are read with utmost care and considerable attention the reader will not derive any benefit out of them. Apart from the types which will be discussed in this chapter there are many more of them. The pressure on space will not allow me to have an elaborate discussion on all sorts of types. Here my purpose is simply to acquaint the readers with the general use and the character of the different types.

**THE VARIETIES OF TYPES WHICH ARE IN  
GENERAL USE.**

The following are some of the different types which are generally used for book-printing :—

- 1 Roman,
- 2 Cloister,
3. Regal,
4. Medieval.

Specimens of these are given below for reference :—

**ROMAN 12 POINT.**

PRIMARY HUMAN EMOTIONS ARE  
THE INSTRUMENTS UPON WHICH THE COPY

writer must play to produce the desired effect.  
The success of the writers depends on the  
emotional reaction of the readers, that is the  
buying public 1 2 3 4 5 6 7 8 9 0

**GLOISTER 12 POINT.**

PRIMARY HUMAN EMOTIONS ARE THE  
INSTRUMENTS UPON WHICH THE COPY WRITER MUST  
play to produce the desired effect The success of the  
writers depends on the emotional reaction of the readers,  
that is the buying public 1 2 3 4 5 6 7 8 9 0

**MEDIEVAL 12 POINT.**

PRIMARY HUMAN EMOTIONS  
are the instruments upon which the copy  
1 2 3 4 5 6 7 8 9 0

**MEDIEVAL 10 POINT**

PRIMARY HUMAN EMOTIONS ARE  
the instruments upon which the copy writer must  
play to produce the desired effect. The success  
of the writer depends on the emotional reaction of  
the readers, that is the buying public 1 2 3 4 5 6 7 8 9 0.

**GLOISTER 8 POINT**

PRIMARY HUMAN EMOTIONS ARE THE  
INSTRUMENTS UPON WHICH THE COPY WRITER MUST PLAY TO  
produce the desired effect The success of the writers depends on  
the emotional reaction of the readers, that is the buying public  
1 2 3 4 5 6 7 8 9 0

**ROMAN 10 POINT**

PRIMARY HUMAN EMOTIONS ARE THE  
instruments upon which the copy writer must play  
to produce the desired effect The success of the  
writer depends on the emotional reaction of the  
readers, that is the buying public

## ROMAN 8 POINT.

PRIMARY HUMAN EMOTIONS ARE THE instrument upon which the Copy writer must play to produce the desired effect. The success of the writers depends on the emotional reaction of the readers, that is the buying public.

1 2 3 4 5 6 7 8 9 0

## REGAL, 10 POINT.

PRIMARY HUMAN EMOTIONS ARE THE instruments upon which the copy writer must play to produce the desired effect. The success of the writer depends on the emotional reaction of the readers, that is the buying public. 1234567890.

## REGAL, 9 POINT.

PRIMARY HUMAN EMOTIONS ARE THE instruments upon which the copy writer must play to produce the desired effect. The success of the writer depends on the emotional reaction of the readers, that is the buying public. 1234567890

Now, in this chapter we are not concerned with book printing

So we will not discuss about the types used in book printing. But the reader will do well to remember the names and the respective characters of these types. In the general discussion on types these names will, obviously, be repeated

## DIFFERENT PURPOSE TYPES

The following is the list of types which are generally available in all well-equipped presses and are used for various different purposes.—

ROMANCE OF JOURNALISM

GILSANS BOLD ITALIC, 14 POINT

**AS A RESULT, PRINTERS THROUGHOUT**  
*the country have here inside information which*  
*should enable them to take the lead in pro-*  
*moting shopping weeks. 1 2 3 4 5 6 7 8 9 0*

GILSANS HEAVY, 14 POINT

**ORDERS SENT RECEIVE PROMPT ATTEN-**  
**tion big improvement in continental trade**  
**expected British manufacturers important**  
**conference English ambassador sails for**

GILL SANS, 14 POINT.

UNDERTAKES ALL CLASSES OF ART AND  
commercial printing and specially adapted for  
the production of high-class work at moderate  
charges. We guarantee to give you satisfaction.

The above and allied varieties of types  
belong originally to one character, i e , Gilsans  
Now when they are moulded in different con-  
ditions (for example when they are italicised  
or when condensed) they are bound to produce  
different effects on the readers One should  
try to note very carefully the different picture-

value and their different effects on one's own mind. The one will realise without much effort what sort of types should be used for what sort of composition.

Let us take one example. Here is a poem in manuscript along with an editorial note waiting to be composed in one column of a magazine, and here is also a little bit of interesting information to be printed in the next column. Each page of the journal is divided in two columns only. The following are the three pieces of manuscript :—

(1) The poem:—

I

Vital spark of heavenly flame  
Quit, oh ! quit this mortal frame  
Trembling, hoping, ling'ring, flying  
Oh, the pain, the bliss of dying!  
Cease, fond nature, cease thy strife,  
And let me languish into life

II

Hark ! they whisper ; angels say,  
"Sister spirit, come away !"  
What is this absorbs me quite !



Drowns my spirits, draws my breath?  
Tell me, my soul, can this be death?

(2) The Editorial Note — This ode was written by Pope at the desire of Steple Pope says in a letter to him, "You have it as Cowboy calls it, just warm from the train It comes to me the first moment I walked this morning Yet you will see it was not absolutely inspiration, but that I had in my head not only the verse of Hadrian but the fine fragment of Sappho"—Editor

(3) The interesting information —

C E M Joad, the eminent British philosopher, was once asked a question on the subject of co-education by another eminent person, a lady celebrated for the championship of women's rights and causes Joad observed that he thought co-education was well enough for girls, but not so well for boys "What do you mean by that, Dr. Joad?" cried the eminent lady, scenting a slight upon the sex

Prof Joad replied · "Well, I think it is a good thing for members of the inferior sex to be

brought up in contact with, and so raised to the level of members of the superior sex, but correspondingly bad for members of the superior sex ”

But he could not finish the sentence. What happened? Let us hear it in Prof Joad's own words : “I first got as far as this when a hand, a female hand, was stretched out behind the head of the gentleman sitting between us, and four fingers and a thumb grasped my ear. They did not tweak it, they practically wrenched the member from the skull, to which it has ever since been precariously attached ”

Now how do you propose to arrange them and in what types ? You are to accommodate three things of very different nature. In one column will go the poem and editorial note and in the other the episode of Joad. The episode is higher than the other two materials combined. But all three are equally important. The editorial note is important. The editorial note is important because it contains a previously unpublished personal letter

of the dead poet Then again there are two captions and one sub-heading to be printed in one single page The size of the page, let us assume, is one as the size of this book

How to execute the job tactfully and at the same time beautifully

It is always advisable that you should use types from one family in the composition of a single page. I have given two illustrations of which the second one is better than the first Because it is more soothing to the nerves, the page is much more balanced and the character of the type is more or less in tune with the subject matter The third illustration is an example of bad composition betraying the utter ignorance in the knowledge of typography

In this connection, I should mention that Gill Relief can be used only as captions In fact the lower case of this type is not casted even The intelligent reader will easily mark the difference between the Gill relief and the heavy or bold Gill This type is specially useful as a caption which contains photo-

prints The relief, i e., the shadow or the shade of the type balances admirably with photo prints If the photo-print is inserted in the middle of the article and the caption is made with Gill Relief type the entire page make up will register an immense improvement. No other type of this family can serve this purpose so admirably well

#### CAPTION TYPES.

Let me give you a little more idea about some other types and their respective uses, e g.,

- (1) Solidon
- (2) Rockwell
- (3) Bodoni
- (4) Nubian
- (5) Cheltenham
- (6) Gothic
- (7) Cooper Black
- (8) Garamond
- (9) Edinburgh

Solidon is a character which serves as good captions

# SUPERTYPE

Magazine enthusiasts very often feel the necessity of circulating some informations which are important for them They want that these circulars should attract immediate attention of the advertisers and the reading public

Pamphlets and biochures in Rockwell is very useful for the purpose A specimen —

ROCKWELL LIGHT, 18 POINT.

ONE MUST STRIVE FOR  
distinction Newspaper and

ROCK WELL LIGHT, 14 POINT

ADVERTISEMENTS HAVE ALWAYS  
the surrounding text to direct the  
readers' eyes—one may read a short  
paragraph of news and automatically

The following are the specimens of some important types

Bodoni :—The chief note of the face is the strong contrast between thin and thick strokes which are disposed vertically in rounded letters, the length and fineness of the serifs and the provision in cut."

Specimen:—

WILSON BODONI, 12 POINT.

**IF GOOD FORM, SYMMETRY**  
proportion and correct alignment are evident in the type even the simplest letter-head, printed on cheap paper, will be

The combination of the thickness and thinness makes the type specially pleasing to the eyes. It does not give any trouble to the eyes even when one reads many pages at a stress

BODONI ITALIC 12 POINT

*IN ALMOST EVERY CITY IN THE WORLD there are printers who are poor and printers who are prosperous. The poor printers always complain that their competitors are cutting prices so low that*

This type is very graceful and unlike other *italics* it is easy to read without any strain to the eye. It has another advantage that this type can be conveniently used in a text which is mainly composed in types of a different family.

### HEAVY AND BOLD TYPES.

The following are some of the heavy and bold types used to imply special importance or significance. They are also used to attract immediate attention. These types seldom go with materials which are written in a higher vein.

### NUBIAN, 36 POINT

**THE EASE  
with which it  
can be used**

CHELTENHAM BOLD, 18 POINT.

**GOD SAVE OUR NETAJI**  
**Independent India**

CHELTENHAM BOLD ITALIC, 18 POINT.

***INDUSTRY YEAR BOOK***  
***country's cammercial facts***

CLOISTER.

**MONEY MAKING BY THE**  
**opens out a rich way to immense**

GOTHIC LIGHT, 24 POINT.

**MY BODY MUST**  
**not be touched by any**  
**body. 1 2 3 4 5 6 7 8**

GOTHIC BOLD, 18 POINT.

**NEVER PUT OUT YOUR**  
**arm farther than you can**  
**bring it easily back. 1 2 3 4**



ROMANCE OF JOURNALISM

COOPER BLACK, 48 POINT.

**COOPER  
black. 1 2**

(This should be used only in very special cases)

GARAMOND HEAVY, 48 POINT.

**ECONOMY**

[This is one of the most respectable looking heavy types You can use it when you want to flash the name of an eminent contributor in your magazine]

EDINBURGH BOLD, 10 POINT.

LARGE QUALITIES OF WORK, SUCH AS LABELS AND PAPER BOX WRAPPER, ARE BEING PRINTED IN ONLY

EDINBURGH BOLD, 8 POINT.

ONE METALLIC COLOUR, USUALLY  
GOLD OR SILVER. AND WITHOUT  
ANY OTHER PRINTING. ON THE OTHER

ENGRAVERS' GOTHIC, 12 POINT.

**LOSERS ARE ALWAYS  
IN THE WRONG. 1 2 3 4**

DISPLAY TYPES.

Now, I shall end this chapter by enumerating some of the shaded and display types. In using the display types one must exert extreme cautiousness. A bad selection of display types very often ruin the effect of all display. Because too many display types in a single page or one article will only defeat its own purpose. Economy is the keynote in the principles of using display types. There is one more caution for the beginners. Too gorgeous display of types in composing an important information can very often make the reader miss the real import of the 'news: surrounded by type displays the

## ROMANCE OF JOURNALISM

reader in question will be left in the wilderness. So the rule is that the importance of the display type should never outgrow the importance of the reading materials. The importance of the reading materials must decide the character of the types to be used and not vice versa

BRUSH LIGHT, 36 POINT

*Industry Publishers Ltd.*

*22 R. G. Kar Road*

A B. I TEXT, 24 POINT

**Are you anxious to progress ?  
If so we shall be pleased to  
help you.    1 2 3 4 5 6 7 8**

ROMAN ITALIC, 12 POINT.

*ARE YOU ANXIOUS TO PROGRESS?  
If so we shall be pleased to help you    1 2 3 4*

TYPES & TYPOGRAPHY

OLD ENGLISH SHADED, 24 POINT.

Misery Comes not Alone

TEMPLE SCRIPT, 36 POINT.

Scientific Principles  
of Printing. 12345

COOPER PLATE SHADED, 24 POINT.

Keep Faith On God

GREETING MONOTONE, 24 POINT.

Any big job is going to demand high hourly output speed--an outstanding advantage of "Monotype" composing machines, doubly precious to-day! 1234567890

## CHAPTER FIFTEEN

### CONCLUSION.

THE field that has been surveyed in the book covers a very wide range. This is why I have failed to do full justice to all the chapters. Some of the chapters have received more consideration and as such contain a more elaborate discussion. And in some I have given only general outline. The paper shortage, I must say, is the real reason for such a lapse on the part of the author. But the author has been careful about things he has dealt with elaborately in the chapters which are more important. He expects that the careful reader will gain a working knowledge from the pages of the book. I shall like to hint some suggestion as to the way of utilising this volume.

The best way to read this book is firstly to read the book just for a preliminary acquaintance with the world of journalism. A rapid reading will leave some impressions about

the different journalistic terms (which are non-technical in their nature), and just a preliminary idea about the works and methods of journalism, press and advertising. When you finish the rapid reading close the book and think a while. Then read the chapter on news paper office at work. Now your preliminary notions and ideas which you have just acquired will become more deep rooted but this time you are to read thoroughly and with greater attention

The best way to utilise the suggestions of the book is to practise them. In the beginning you may not like them. But from my long experience in the line I can assure you that within a very few days you will begin to like it immensely. Journalism is one of the very few branches of modern activities where the principle of 'work for joy' can be realised with a comparative ease, because it satisfies the creative impulse of the human psyche and to a great extent enhances the satisfaction of the ego. Though you are to work according to some more or less fixed rules still there is a wide

scope for the creative talent and as you begin to practise you will discover your hidden potentialities and thus will rise in your own estimation. This in its turn will effect self-confidence which is the most important factor in a career of journalism. You must think with confidence, write with confidence and work with confidence. Confidence, be it remembered, is the watchword and the key to success. But it must not be the confidence of a self-illusioned fool. There must be valid grounds for such confidence. Only repeated practice will ensure sufficient success which is the only valid ground on which self-confidence should thrive.

In this connection it should be mentioned that the primary requirement on the way to success is the ability to co-ordinate the knowledge about different branches of the art of journalism. A mastery over the details will give birth to the ability to co-ordinate. Journalism is a field where if you miss the details you will be roaming in the wilderness.

## CONCLUSION

One who knows the details of work is in a position to co-ordinate the different branches

Incidentally I shall like to say something about the backwardness of Indian journalism. An analysis of its defects will provide us with the opportunity to correct and to improve upon them

The main reason of the backwardness is the poverty of the workers. The newspaper magnets, blind to this side of the story, do not realise that poverty and efficiency can never go together. It is futile to attempt an improvement in journalism without improving the lots of the workers. In this industry work does not depend simply upon the mechanical knowledge of the workers. In every step human ingenuity is required, sound judgement is essential and power of the pen and artistic skill are the condition precedent. Workers who are underpaid, half starved and are bearing the burden of an ailing health can not afford the luxury of artistic skill nor can they exercise any sound judgement. So the improvement in their



standard of living is the first requisite for a better and class journalism. Fortunately for the younger generation a better prospect has set in. The value of the workers have been recognised though, perhaps, grudgingly.

Lack of proper education is another factor causing backwardness. To be a journalist one must have both a sound general education and a technical training. Our general education in itself is defective and until recently there was no centre to impart the technical knowledge so essential for this industry. With better education and better training Indian journalism can be brought to perfection in a very short time.

Lack of recognition and proper appreciation so long kept workers in a handicapped position. All the praise went to the editor or the high executive and the blame was reserved for the rest of the workers. But now good sense is emerging and a deserving journalist receives not only appreciation but also admiration. This is why educated and com-

## CONCLUSION

petent young men are now entering into this profession. It is certain that with the inclusion of the better elements the standard is sure to be raised.

In conclusion, I shall like to insist that given the best condition of work Indian journalists will excell any of their foreign brothers-in-trade. Because in this country there are numerous journalists whose ability and integrity can not be questioned: but the poor conditions of work are primarily responsible for the length of sincerity of purpose on the part of those journalists. It is evident that better conditions of work and better prospects will bring sincerity of purpose. And it is an old saying and true too that when ability combines with sincerity of purpose half the success is achieved at the start

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BY THE SAME AUTHOR

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